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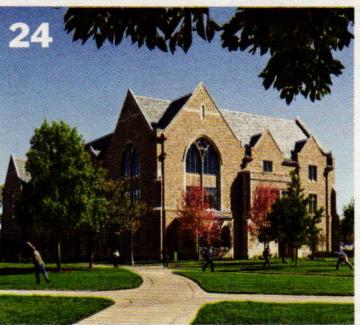
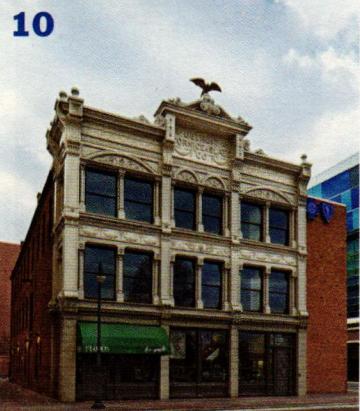
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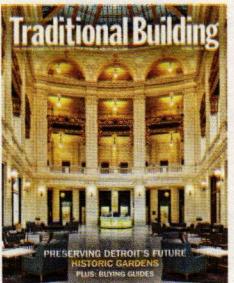
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The lobby of the 1915 David Whitney building in Detroit. It was converted from medical offices into residences in 2015.
Photo: The Roxbury Group.



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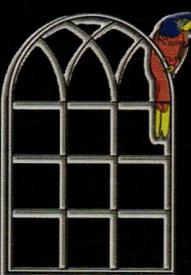
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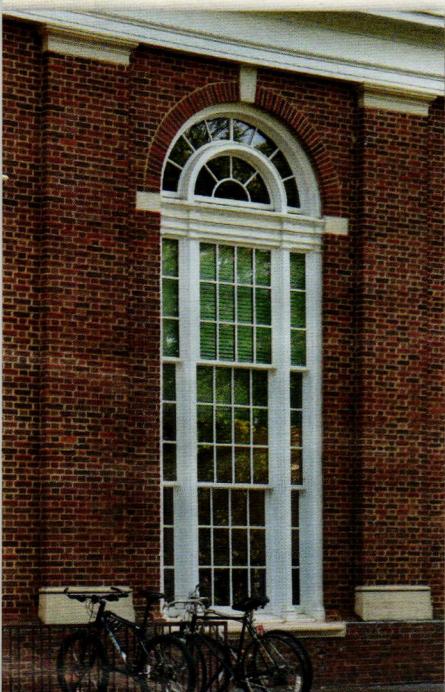
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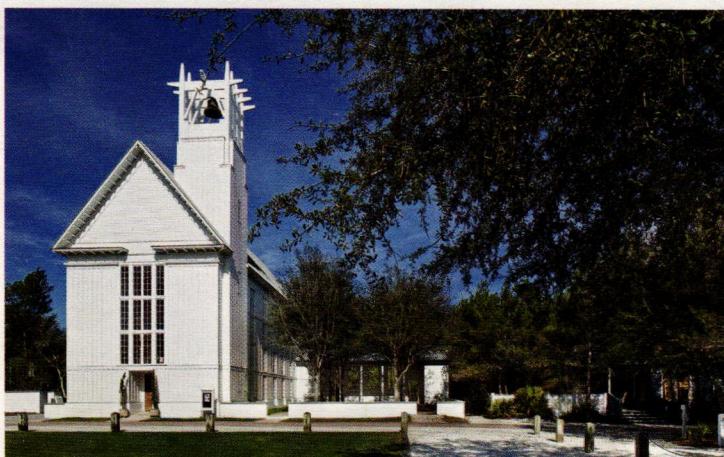
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The Institute of Classical Architecture & Art has announced the **2016 Arthur Ross Awards**: Duncan Stroik for Architecture, Cuidad Cayala for Civic Design, Robert A.M. Stern for Education, Anne Day for Fine Art and Photography, and the Savannah College of Art and Design for Stewardship. For more information, go to <http://www.classicist.org/awards-and-prizes/arthur-ross-awards/2016-ara/>



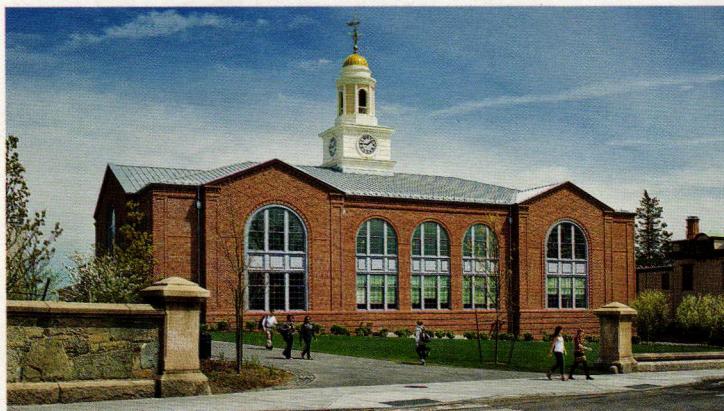
Our Lady of the Most Holy Trinity Chapel at Thomas Aquinas College in Santa Paula, CA, was designed by Duncan Stroik

The **2016 Richard H. Driehaus Prize** went to Scott Merrill, and Eusebio Leal Spengler is recipient of the 2016 Henry Hope Reed Award. Merrill is the founder of Merrill, Pastor & Colgan Architects of Vero Beach, FL. For more information, go to <http://architecture.nd.edu/about/driehaus-prize/>.



Seaside Chapel, Santa Rosa Beach, FL, was designed by Scott Merrill.

The **Sixth Annual Bulfinch Awards**, awarded by the New England Chapter of the ICAA, went to Patrick Ahern, Architect, LLC, for Residential Restoration, Renovation or Addition, for Morse



The Nelson Fitness and Aquatics Center at Brown University in Providence, RI, was designed by Robert A.M. Stern Architects.

Street Compound, and for Residential New Construction, less than 5,000 sq.ft. for HGTV Dream Home 2015; Ferguson & Shamamian Architects, for Residential New Construction, over 5,000 sq.ft., for West Tisbury; Robert A.M. Stern Architects, for Commercial/ Institutional, for the Nelson Fitness Center and Coleman Aquatics Center, Brown University; Gregory Lombardi Design, for Landscape Architecture for Country Gentleman's Estate; Hyde Park Mouldings for Craftsmanship; Leslie-jon Vickory of Hamady Architects for Sketch; and Jonathan Nelson for patronage. For more information, go to <http://www.classicist-ne.org/bulfinchawards>.

Quinn Evans won the 2016 Governor's Award for Historic Preservation for adaptive reuse of former Fremont High School into Gateway Senior Housing in Fremont, MI.



Gateway Senior Housing adapted by Quinn Evans

Foster Reeve's head sculptor Emily Bedard won Dexter Jones Award for excellence in bas-relief from the National Sculpture Society for her statue, "The Senator."

Preservation Training is being offered at the new Samuel Plato Academy of Historic Preservation Trades in western Louisville, KY. The academy is located at the Kentucky Center for African American Heritage and offers a 9- to 10-month program in basic preservation skills. For more information, see their page on Facebook.

The Art of Architecture: Hand Drawing and Design, September 29–October 1, sponsored by the University of Notre Dame School of Architecture. Featuring Graham Wyatt, principal, Robert A.M. Stern Architects, and Joseph Connors, Harvard University Dept. of History of Art and Architecture, author of *Borromini and the Roman Oratory*. For more information, go to artofarchitecture.nd.edu.

INTBAU offers **European Summer School in Classical Architecture** in Sweden, July 4–30. Contributors to the program include Robert Adam, Jenny Bevan, Christine Franck, Christopher Liberatos, Hugh Petter, George Saumarez Smith, Scala Architects, Russell Taylor and more.



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2016 PALLADIO AWARDS

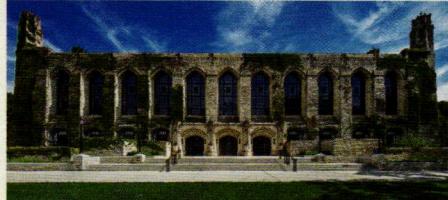
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We are proud to announce the winners of the 15th Annual Palladio Awards program. The first and only national awards program honoring excellence in traditional design for both commercial/institutional and residential projects, the Palladio Awards recognize work that enhances the beauty and humane qualities of the built environment.

The Commercial/Institutional winning projects will be featured in the June issue of *Traditional Building* and the residential projects will be featured in the July issue of *Period Homes*.

THE SIX 2016 COMMERCIAL/INSTITUTIONAL PALLADIO WINNERS

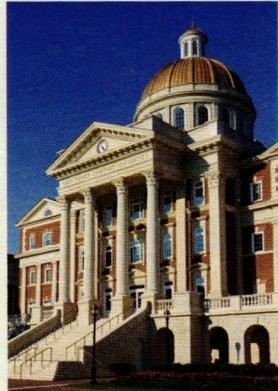


RESTORATION & RENOVATION

HBRA Architects for the Charles Deering Library, Northwestern University, Evanston, IL. **Key Design Professionals:** Aric Lasher, AIA, President and Director of Design; Dennis E. Rupert, FAIA, LEED AP, Vice President and Architect Principal; William J. Kinane, Jr., Mahalko, Architect Principal



OH. Key Design Professionals: Robert D. Loversidge, Jr., FAIA, Principal in Charge; Tim Velazco, NCARB, Project Architect; David A. Vottero, AIA, Design Architect; Kim Traverse, Interior Designer.



Principal; Lori Snyder Garrett, AIA, Interior Architecture
continued next column

ADAPTIVE REUSE

Schooley Caldwell Associates

for the Cristo Rey Columbus High School, Columbus,

NEW DESIGN & CONSTRUCTION – MORE THAN 30,000 SQ.FT.

Glave & Holmes Architecture for the Christopher Newport Hall, Christopher Newport University, Newport News, VA. **Key Design Professionals:** H. Randolph Holmes, Jr., AIA, Exterior Architecture Design

Principal; Lori Snyder Garrett, AIA, Interior Architecture
continued next column

Design Principal; John R. Gass, RA, Project Manager; Lynden P. Garland, AIA, Project Architect; Kevin Svensen, Project Designer; Eleanor Barton; Vanessa Smith; J.B. Elko.



NEW DESIGN & CONSTRUCTION – LESS THAN 30,000 SQ.FT.
Robert A.M. Stern Architects for Immanuel Chapel, Alexandria, VA. **Key Design Professionals:** Senior Partner: Robert A.M. Stern; Project Partner: Grant Marani; Project Architect: Charles Tothill; Project Manager: Rosa Maria Colina. Assistants: Marissa Looby, Mark Talbot, Jessie Turnbull, Leticia Wouk Almino



PUBLIC SPACES, PARKS, GARDENS, STREETSCAPES
Architectural Resources Group for the Steven S. Koblik Education & Visitor Center, San Marino, CA. **Key Design Professionals:** Stephen J. Farneth, FAIA, LEED AP, Founding Principal, Principal in Charge; James McLane, AIA, LEED AP, Associate Principal, Project Manager; Ashley Powell, Associate; Justine Leong, AIA, LEED AP BD+C, Associate; Mike Lovato, Associate; Gary Koll, Architect, Associate.



A Special Award for **CRAFTSMANSHIP** was given to **Historic Doors, LLC**, for the Chara Aurora Cooper Haas Pipe Organ Façade, General Church of the New Jerusalem, Bryn Athyn, PA. **Designers:** Steven Hendricks, Wendy Wyncoll; **Fabricators:** Jesse Dunkelberger, Justin Hendricks, Michael Hamm, Mark Hendricks.

THE JURY

The Commercial/Institutional jurors

David N. Fixler, FAIA, LEED BD+C AP, Principal, Design and Preservation, EY Architecture & Engineering

Victor F. Ortale, AIA, LEED BD+C, Business Schools Practice Leader, Associate Principal, Goody Clancy Architecture / Planning / Preservation

Gerry J. Sullivan, AIA, LEED AP, President, Sullivan Buckingham Architects.

Mark Thaler, AIA, Partner, Lacey Thaler Reilly Wilson Architecture & Preservation, LLP.

THE RESIDENTIAL PALLADIO WINNERS

ADAPTIVE REUSE/SYMPATHETIC ADDITION **Neumann Lewis Buchanan Architects** for Badger H Farm, Marshall, VA.

NEW DESIGN & CONSTRUCTION, LESS THAN 5,000 SQ.FT. **Fairfax & Sammons Architects** for a project on the Upper West Side, New York, NY.

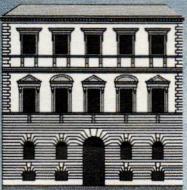
NEW DESIGN & CONSTRUCTION, MORE THAN 5,000 SQ.FT.

Michael Burch Architects for French Ranch, Hidden Valley, CA

Eric Watson Architects for Howell House, Panama City, FL.

EXTERIOR SPACE **Doyle Herman Design Associates** for New Classic Greenwich, CT.

RESIDENTIAL & MULTI-UNIT PROJECT **Centerbrook Architects and Planners** for the Eugene O'Neil Theater, Waterford, CT.



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Preserving Detroit's Future

The old is making the Renaissance City new again.

By Nancy A. Ruhling





The City of Detroit has had more than its share of big, bad headlines in the last few years, but the bigger news is that not only is the greater downtown area rising like a phoenix but that its renewal is, in large

, being fueled by the old.

Iconic skyscrapers, along with bread-and-butter office and factory buildings, are being transformed into apartments, hotels, chic shops and entertainment venues that are bringing in a new generation of employers and reverse-commuting residents to the once down-at-the-heels city.

These projects form the backdrop for a wider revival that includes a streetcar line, a bridge across the Detroit River to Windsor, Ontario, and a 44-block arena and entertainment district. "This is the dawn of Detroit's golden age," declares developer David Di Rita, principal of The Roxbury Group, which was founded in 2005 and has been working in the city since then. The so-called Renaissance City is in the perfect place and perfect time for a revamping. The story, appropriately enough, starts and ends with architecture.

Founded in 1701 by the French trader Antoine de la Mothe Cadillac, Detroit came into its prime as a mercantile center in the 19th century, and the grand Age structures it erected reflected its power and wealth. The oldest, 1895s United Way Community

Services Building, soon was joined by an illustrious set that included Detroit Cornice and Slate (1897), the Romanesque Globe Tobacco Building (1888) and the Wright-Kay (1891).

The automobile-fueled building boom all but put them in the dust, adding a constellation of Art Deco and Neoclassical spectacular structures by the likes of Daniel Burnham, Albert Kahn, Louis Kamper and Smith Hinchman & Grylls that still define its mighty Midwest skyline.

Burnham's Ford (1909), Dime Building (now Chrysler House) (1912) and David Whitney (1915) led the way for Kamper's Book Cadillac Hotel (1924) and Book Tower (1926); Albert Kahn Associates' Cadillac Place (1923) and Fisher Building (1928); Wirt C. Rowland's Gothic Revival Buhl Building (1925), Penobscot (1928) and Guardian (1929); and John M. Donaldson's David Stott Building (1929). During the succeeding decades, other buildings by other architects rose, but, for the most part, they were eclipsed by these historic gems.

The city's fortunes continued to rise and fall with those of the rest of the nation, and by the turn of the 21st century, the Motor City had sputtered to a halt. Unlike some other cities that scalped their skylines to modernize, Detroit pretty much left things alone simply because few were willing to invest in what was perceived as its bleak future.

OPPOSITE: The 1897 Detroit Cornice and Slate Building is one of many rehabilitation projects in the city. The façade is made of hammered and pressed metal. Blue Cross Blue Shield of Michigan purchased it in 2013 to expand its downtown campus and brought in The Christman Co. as construction managers to create contemporary office space. Photo: John D'Angelo

ABOVE: Formerly a dilapidated tenement building now known as 71 East Garfield Artist's Lofts, this building was converted by Quinn Evans into a net-zero-energy mixed-use office/residential space. It is now an anchor in Midtown Detroit's developing arts neighborhood. Photo: Phillip Datillo

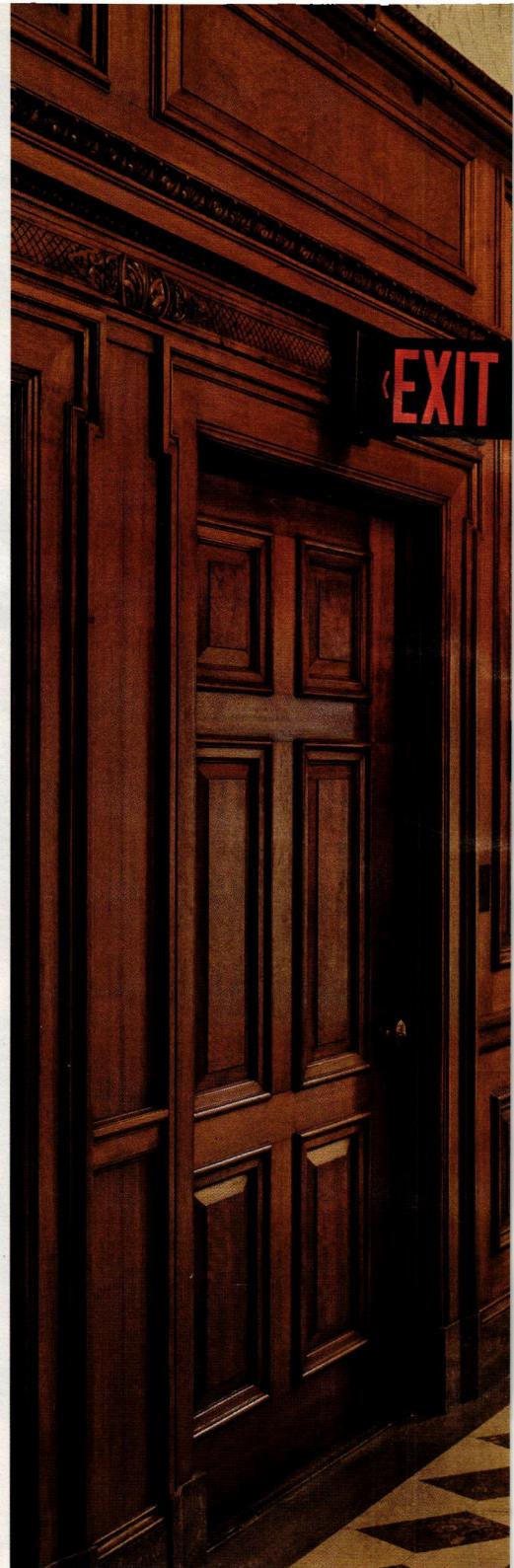
"No other city has the same fantastic stock of early 20th-century buildings in its downtown core."

— ELISABETH KNIBBE, QUINN EVANS ARCHITECTS

BELOW: Two adjoining buildings, 1201-1217 Woodward, were renovated into retail space and offices by The Christman Co. It was previously known as the Kresge Building and is one of the district's 34 commercial buildings built at the end of the 19th century. Photo: courtesy of Bedrock



Bedrock - 1201 Woodward
Exterior Progression - November 9 2015 - Photo 1 - 1



ABOVE: The Christman Co. moved back into the downtown area and occupies part of the Art Deco Fisher Building that it originally built. Designed by Albert Kahn, it was completed in 1928. This photo shows the entry lobby after restoration. Photo: Ike Lea



LEFT: Quinn Evans converted the historic deteriorating Garden Theater (1912) into a contemporary venue, small conference center and restaurant/bar. Photo: Justin Maconochie



ost Town

city became a ghost town. People and businesses fled to the suburbs; buildings, last renovated in the '50s and early 1980s, became vacant and derelict. population dwindled from a peak of 1.8 million in 1950 to 700,000 in 2010.

There was a pre-existing preservation movement afoot, and by the 2000s, adaptive-reuse efforts, most notably the redevelopment of the Book Cadillac Hotel, which had sat dormant for 25 years, were in the pipeline. However, the 2008 recession ended that momentum.

In 2010, Detroit native Dan Gilbert, the owner of Quicken Loans, stepped in, and as he said, in 2013, "the year the city declared its spectacular bankruptcy, went on a skyscraper sale." To date, according to the developer, his Bedrock Real Estate arm has restored only some 78 properties that total 12.5 million square feet, but also the city's faith in itself.

News stories tend to focus on him but there are others, including The Christman Co., Quinn Evans Architects and The Roxbury Group, also

working on major projects, even some of Bedrock's. "Developments were slow and steady before the crash," says Elisabeth Knibbe, FAIA, LEED AP, principal of Quinn Evans Architects, which has an office in Detroit. "He gave it legitimacy."

And publicity.

"What's going on in terms of preservation and adaptive reuse has happened in other cities," Di Rita says. "In Detroit, it's seemingly all at once, but it's the full flower of what's been under way for a long time." The adaptive reuse movement that's making Detroit a vibrant 21st-century city center cannot be easily duplicated in other cities, largely because, unlike the Motor City, most of their historic buildings have not survived intact.

"Whenever Detroit had resources, it, like other cities, tried to tear buildings down and start over," Di Rita says. "We did lose some buildings, notably the Detroit Statler Hotel, the J.L. Hudson Department Store and the Lafayette, but the reality is that Detroit was an accidental beneficiary of its own lack of resources. There was no money to tear down the

buildings. The result is that, today, outside of New York City, there's no better collection of early 20th-century high-rises."

And, he adds, there were few cities prosperous enough in the 1920s to build on such a grand scale in such a short period. "Detroit's skyscrapers are a manifestation of a moment in time," he says.

Knibbe agrees, adding that "no other city has the same fantastic stock of early 20th-century buildings in its downtown core. We lost a lot, but we kept more than we lost, and we have some of the best skyscrapers in the country." The fact that many of them are abandoned is an asset, she says, because they offer an "open opportunity for sustainable solutions. They are shells, so they're easier to convert than those with intact historic architectural details."

She points to the Garfield Manor Apartments at 71 Garfield Ave., which her firm recently converted to a green office and residential space. "An old tenement, it was vacant, a fire victim and beyond redemption," she says. "We turned it into an almost net-zero-energy building."

Tax Credits

While other cities have spurred preservation with credits, Michigan's historic tax credits ended in 2011; most of the projects have been forced to rely solely on the 20% federal rehabilitation tax credit. Before the credits ended, the residential David Broderick Tower (1928) was renovated in 2013; the Garden Theater in Midtown (1912) was repurposed in 2014; and the David Whitney was converted from medical offices to residences and a hotel in 2015.

The Garden Theater, a Quinn Evans project, is representative of the city's focus on creating attractive mixed-use projects. The C. Howard Crane structure, built as a neighborhood movie theater in 1912, was restored with parts converted to conference rooms and office space. An adjoining storefront houses a new restaurant, another storefront houses a café. The new building fills the gap between the historic storefronts, and the Woodward Garden Apartments fill out the south end of the block.

"It's an exciting time to be a restoration contractor and builder in Detroit."

— RON STALEY,
THE CHRISTMAN CO.

"This was the worst block on Woodward; it was like the Row," Knibbe says. "The project encompassed three historic buildings, two new buildings and a parking deck."

It is projects like these that are bringing in young people, who like to frequent brew pubs and tony shops like Shinola, the watchmaker that rehabbed the old Creative Building on Selden Street in Midtown.

On a grander scale, The Roxbury Group bought and redeveloped Burnham's David Whitney, which for nearly a century has stood as a gateway to Detroit's downtown. Built in 1915, it was "modernized" in 1959 and closed in 1999. "A Gilded Age palace, its decline tracked Detroit's trajectory of decline," Di Rita says.

The \$92-million project brings it back to life as a 150-room Aloft Hotel by Starwood, 105 apartments, 11,000 square feet of meeting and ballroom space and first-floor restaurants, bar and shops. "We dialed the exterior back to 1915 to re-Burnhamize it, and we preserved the four-story atrium inside," Di Rita says. "It's iconic and so much a part of Detroit."

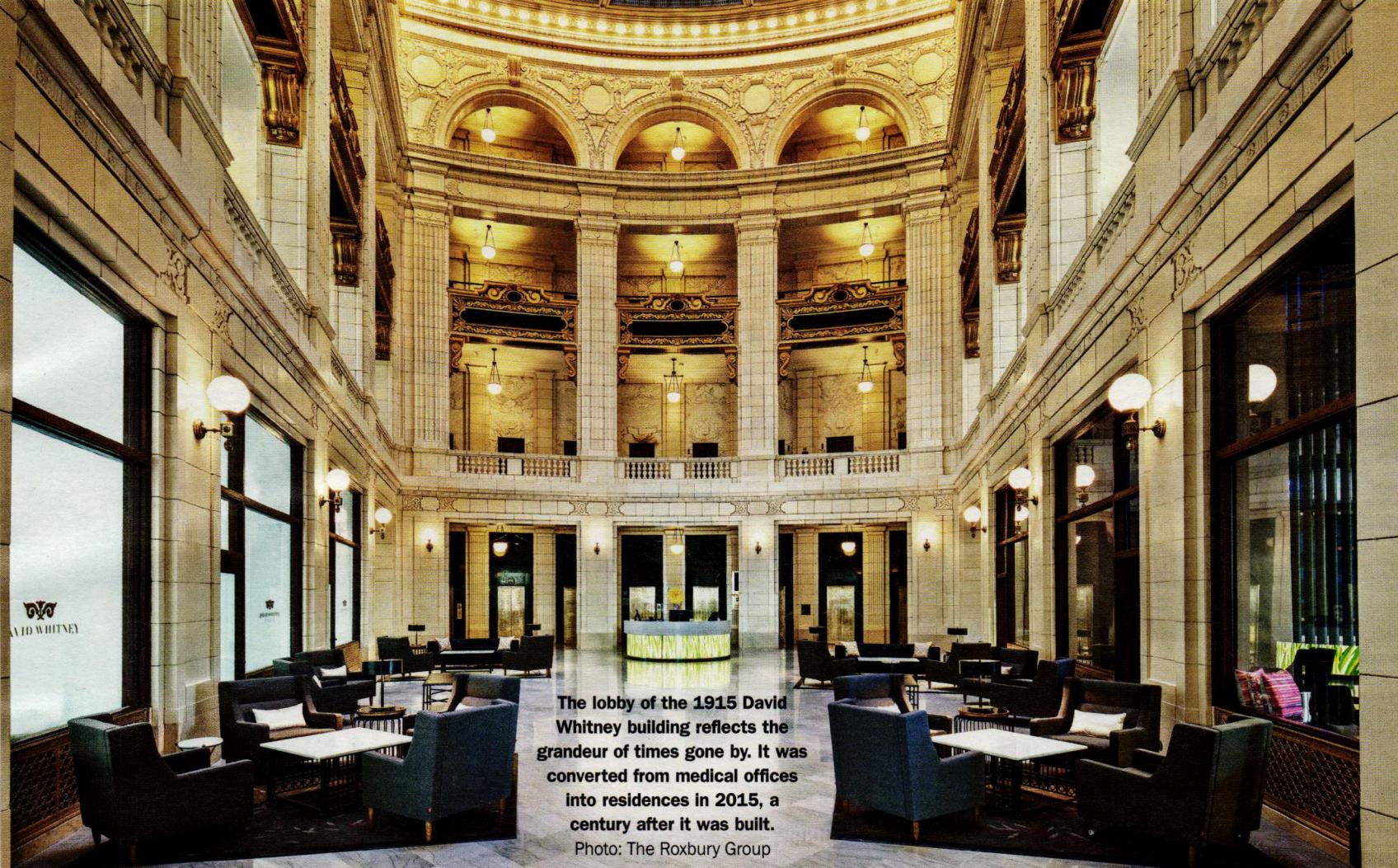
Detroit's renaissance — just like the early 20th-century building boom — isn't confined to the city's center. Ronald D. Staley, senior vice president and director of The Christman Co.'s Historic Preservation Group, is experiencing this first-hand. At the north end of downtown, in what is called New Center, Christman Co. has the stately Art Deco Fisher Building, which is commonly called "Detroit's largest art object," in 1928.

Christman, which opened its first Detroit office in 1915, also built the Detroit Masonic Temple (1916), the Maccabees Building (1927) and the Detroit Trust (1929). The firm maintained offices in Albert Kahn's 441-ft.-high limestone, granite and marble tower through the 1950s, when it, like many others, retreated to the suburbs.

Upon its return to the city in 2015, it moved in, to a 6,000-sq.ft. office on the 26th floor — the Fisher Brothers' own executive suite — that had been unoccupied for years. "We came back because things were

The 1925 Neo-gothic Metropolitan Building will lose its graffiti-covered façade and will be restored by Quinn Evans for contemporary office tenants. Photo: Quinn Evans Architects





The lobby of the 1915 David Whitney building reflects the grandeur of times gone by. It was converted from medical offices into residences in 2015, a century after it was built.
Photo: The Roxbury Group

Top Projects

Detroit Cornice and Slate Co., renovated for Blue Cross Blue Shield of Michigan. *The Christman Co.*

Kresge Building (also known as 1201/1217 Woodward), restored for Bedrock Real Estate Services. *The Christman Co.*

Malcomson Building, (also known as 1215 Griswold), restored for Bedrock Real Estate Services. *The Christman Co.*

First National Building, bank repurposed as office building, *Bedrock Real Estate Services*

Detroit News Building, newspaper offices, *Bedrock Real Estate Services*

David Whitney to Aloft Hotel and apartments, *The Roxbury Group*. *Quinn Evans Architects*

Globe Building, one of the more recognizable structures on the east riverfront, has been transformed into the Outdoor Adventure Center, *The Roxbury Group*

Book Cadillac, conversion to Westin Hotel and apartments/condos, *Kaczmar Architects Inc. of Cleveland*

Fort Shelby Hotel, conversion to a Doubletree Hotel and apartments, *Hobbs + Black Associates Inc.*

Broderick Tower conversion to 124 apartments, first-floor retail and several floors of commercial space, *Kraemer Design Group*

McGregor Memorial Center Pool Restoration on Wayne State University, *Quinn Evans Architects*

UP AND COMING

Fisher/Kahn Buildings, Developer is Redico, in planning, *The Christman Co.*

1145 Griswold and other Capitol Park sites,

Developer is Richard Karp, completed, in construction and in planning

Wurlitzer Building, vacant 14-story office building being turned into a boutique hotel for young travelers, in progress, *Quinn Evans Architects*

Metropolitan Building, vacant office building to become extended-stay hotel, in design, *Quinn Evans Architects*

The Plaza, 12-story Mid-Century Modern office tower conversion to luxury apartments with first-floor commercial space, in construction, *Quinn Evans Architects*

Sugar Hill Venue, church being transformed to mixed-use restaurant/bar and small performing-arts center, in design, *Quinn Evans Architects*

Checker Cab, historic parking deck to become loft apartments with enclosed parking, in design development, *Quinn Evans Architects*

"Staley says, adding that "we realized there's you won't get unless you're in Detroit, and we ed to be part of that excitement and rebuilding e city's spirit."

he national landmark, called the Cathedral to merce, is only half full, and Christman is assisting small repair projects for the owners, who ulti- ly hope to fully restore it to its original grandeur. here's a lot of work to be done: Most of the ing's systems have not been upgraded since it ed its doors. "Moving back into one of Detroit's n jewels' has not only been exciting, but work- ally in our own restored space helps us to much

more closely identify with customers who also want to save, restore and reoccupy the city's heritage of these amazing historic buildings," Staley says.

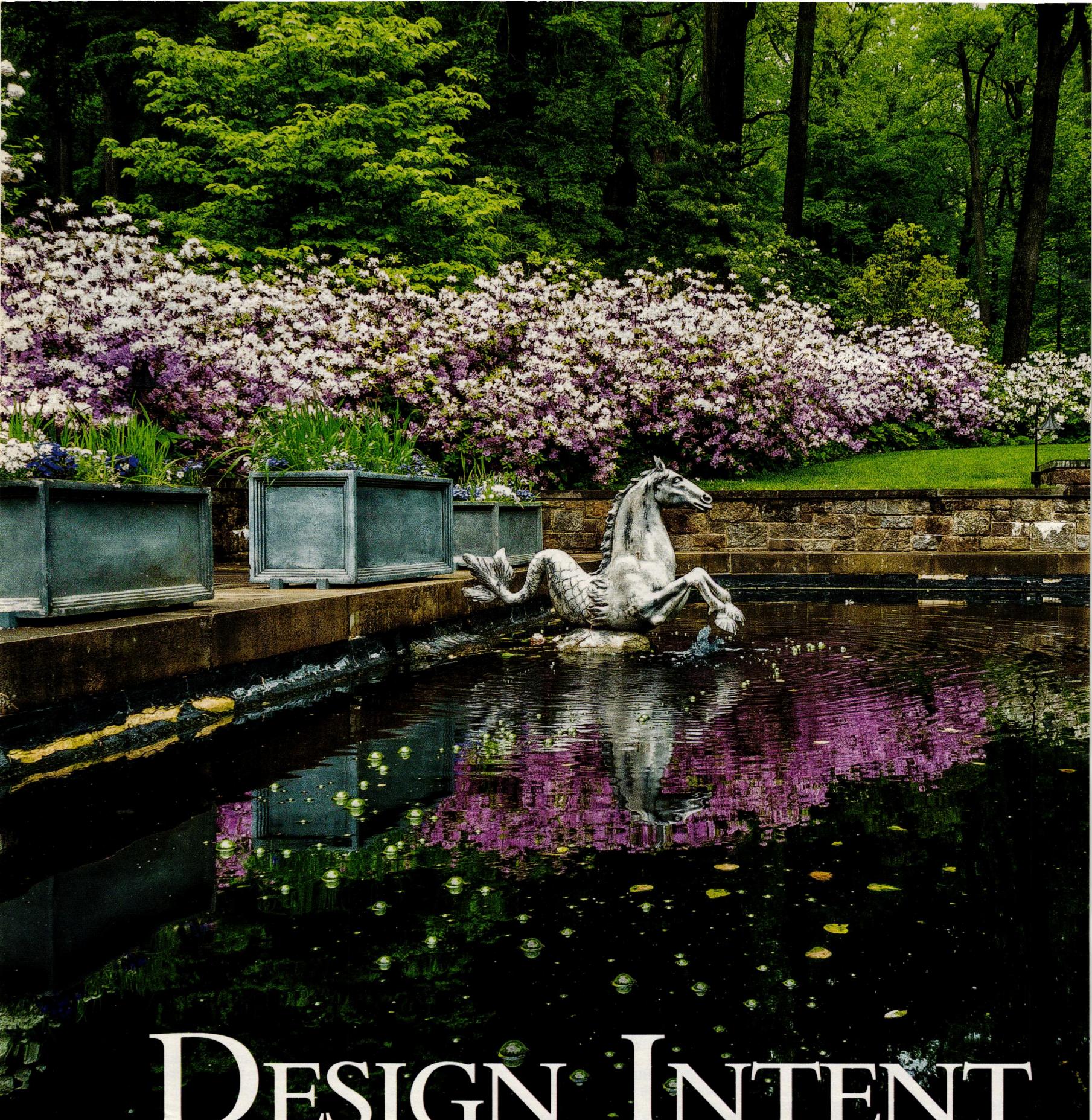
Gilbert, along with other developers, has begun doing new construction, which Knibbe says, "will be propelled by infill and historic buildings because they have proven the market. Our mid-century modern buildings will be the next to be done. We are already converting 12-story office buildings into high-end housing."

Di Rita, Staley and Knibbe are confident that the future will continue to be bright. The big, sky- defining behemoths are either being finished now

or will be in the next three to five years. "There are other major historic buildings still in need of resto- rations, such as the Book Tower, the Stott Building, the Metropolitan and the Free Press Building – but they are almost all in competent hands," Di Rita says. "And we're working on some of them."

And this is just the beginning. "The number of projects that is finished is few," Staley says, "but the number in progress is huge. It's an exciting time to be a restoration contractor and builder in Detroit."

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DESIGN INVENT

Historic gardens pose special challenges to landscape designers and horticulture experts.

By Martha McDonald

ABOVE: The Reflecting Pool is considered one of Marian Coffin's major projects at Winterthur. The graceful mythical sea monster typically associated with Neptune's watery chariot has a horse's head and a finned tail. It is a replica of the original painted lead sculpture purchased by Henry Francis du Pont in the 1920s. Photo: courtesy of Winterthur, by Bob Leitch

RIGHT: One of Winterthur's iconic attractions, the Sundial Garden was designed by Henry Francis du Pont with help from his friend, landscape architect Marian Coffin. Located on the estate's former tennis and croquet courts, this April garden of flowering shrubs features magnolia, cherries, quince, crab apples, viburnums, spireas, fothergillas, lilacs, pearbushes, and roses with a center focus on an antique armillary sundial. Photo: courtesy of Winterthur, by Jeannette Lindvig

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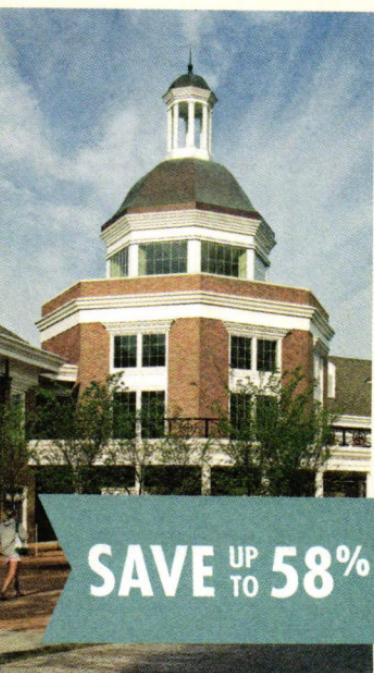
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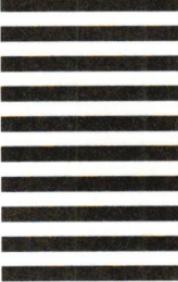
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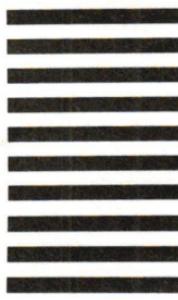
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Those seeking to preserve historic gardens face some of the same challenges that preservationists face when restoring and rehabilitating buildings. Questions such as what should be saved, what should be replicated or restored, what period do you restore to, and how do you conform to modern standards, are just some of the challenges that architects and designers face when renewing a building. The same questions are also pertinent to gardeners working in historic gardens.

There is one big difference, however, plants continue to grow, change and die, even as various owners manage the gardens. Gardens continue to evolve over the years, changing in small and large ways, and they quickly languish if they are not maintained. In addition, furnishings such as arbors, fountains, benches and pavers are an integral part of these gardens.

Historic gardens come in all sizes and shapes, ranging from well-known, large institutions like Biltmore in Asheville, NC, with 8,000 acres, and the 1,000-acre Winterthur in Delaware, to small versions such as the Madoo Conservancy, a two-acre romantic location in Sagaponack, Long Island, NY. Many had famous founders and designers, such as George Vanderbilt and Olmsted at Biltmore, and Henry Francis du Pont and Marian Coffin at Winterthur, while others were less grand and less well funded, yet important all the same.

Some have been well funded and maintained, while others languished, and have struggled over the years. Estates such as Biltmore and Winterthur fall in the first category, while Vizcaya and Untermeyer fall in the second.

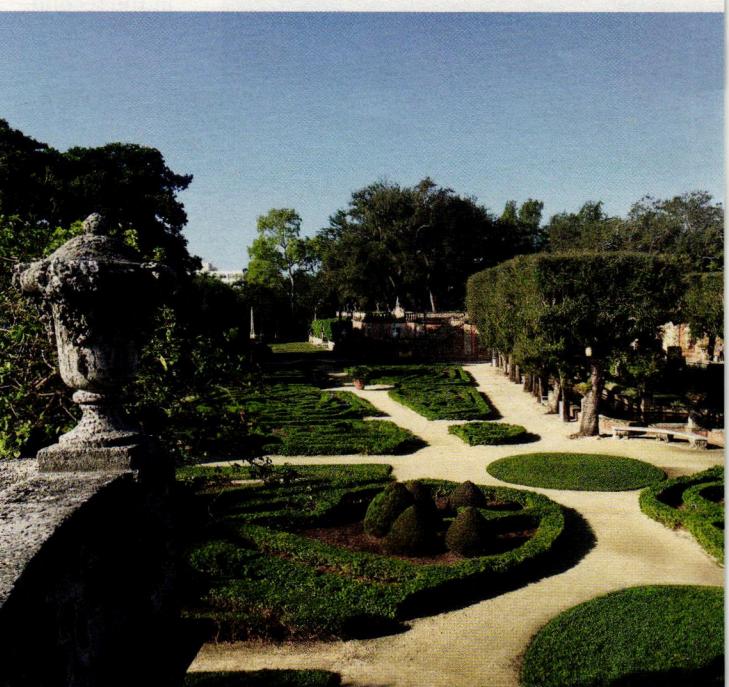
What makes a successful historic garden? "It's a little bit of everything, the design, the furnishings, the furniture. It all has to be consistent," says Lenore Rice of Seibert & Rice, importers of terra cotta planters and urns. "Undoubtedly, a successful garden requires a combination of factors. Enthusiasm, funding and knowledge are key – particularly when it comes to the maintenance, enhancement or restoration of historic environments," adds Simon Scott of Haddonstone, manufacturer of replica garden ornaments and architectural stonework.

One big question with historic gardens is: Do you restore to the original design and plantings or do you evolve and change over time? Spokespeople from the Biltmore, Madoo Conservancy, Untermeyer Gardens and Winterthur all land somewhere between "save the original" and "evolve over time." All note that the most important concept is the design intent.

"Historic gardens and landscapes should be true to their origins whilst adapting to the modern world," Scott says. "In other words, change for change's sake should not be an option. However, change to allow, say, improved disabled access, improved transport access or visitor facilities to encourage increased enjoyment of a heritage amenity should be encouraged."

At Biltmore in Asheville, NC, director of horticulture Parker Andes points out that in the late 1800s and early 1900s people like George Vanderbilt were building country estates. "At that time, scientific forest management was just coming to the U.S. The first such forest was here," he says, noting that the gardens consists of the "home grounds," the gardens near the house, and the surrounding 8,000 acres of





CLOCKWISE FROM LEFT:

This delicate Asian Bridge at Madoo is one of the many picturesque features at the Madoo Garden.

Brightly painted windows in the potting shed at Madoo enhance the surrounding romantic garden.

Pavilions such as this one built as a ruin from standard stone-work elements by Haddonstone for the Tower Hill Botanic Garden in Massachusetts, could enhance a historic garden. Photo: courtesy of Haddonstone

A view of Vizcaya's main formal gardens, from the top of the Secret Garden. Photo: Ian Simpkins, Vizcaya Museum and Gardens

ts and fields.

Gardens and plants grow and die and shade others. Our philosophy is that we maintain the design intent that Olmsted and Vanderbilt started," Andes says. One example of how he has maintained the design intent while adjusting to today's environment is the three-mile drive to the house. Andes says that in Vanderbilt's time the guests would have taken a horse and carriage up this road, at a speed of about four miles an hour, and people were tall, so the viewpoint was slow and higher, the height of horse back.

Our guests today drive up cars at 15-20 miles an hour and they are lower, so the view is faster and more linear," he says. After studying original drawings from Olmsted, Andes and his staff decided to widen the pond and make the waterfall more parallel to the road, so today's guests experience a similar historic vista.

The term is re-creating, not restoration or preservation," Andes says. "We are re-creating and maintaining the design intent with today's reality." Furnishings such as pots and benches are important, Andes adds. "We have them recreated in the Victorian style."

Winterthur in Delaware also saw its beginnings in the early 1900s under the direction of Henry Francis du Pont. Linda Eirhart, director of horticulture, describes it as a "wild garden" advocating the use of both exotic and native plants to create a more realistic gardens. Similar to Biltmore, the garden is more formal around the house.

Our mission is to preserve the design style," she says. "We continue to add new plants but they have to fit the design intent. The challenge for historic gardens is that you have to understand the design intent and make sure you preserve it."

As for furnishings, Eirhart says some of the historic structures, pergolas and benches have been preserved, others were reproduced. Being a public garden, benches have been added for guest's comfort and enjoyment of the garden. Historic benches were produced for areas such as the Sundial Garden where they are integral to the design.

Another historic turn-of-the-century garden is Untermyer in Miami. "We do not subscribe to the idea that a historic garden needs to be kept exactly as it was," says Ian Simpkins, deputy director for Horticulture & Urban Agriculture. "We have a very strong historic precedent in place, and we abide by it. However, that does not mean that gardens need to be kept exactly as they were when they were completed in 1922. We have the latitude to experiment with new plants as long as we work within the fabric."

When I got here, the gardens were a shadow of what they had been," he says adding that he has been there nine years. "They had not been maintained. We worked with what we had. We went back to the original bed designs, removed a lot of plants and trees and installed other trees, back to what it originally was." He currently works with a staff of 10 (compared to 60 in earlier days), to restore the gardens. "We stay true to the design intention, but we had to streamline to make sure we were able to maintain it."

Structures and architecture are a critical part of the garden, Simpkins adds. "Pots are used to frame views, to provide resting spots for the eye, to soften the architecture and to showcase rare and unusual plants." As for benches, he says he was able to find



Original lions and terra cotta pots are often replicated by Seibert & Rice in the original style for Biltmore Gardens.



This vista at Untermyer leads west and downhill toward the Hudson River and two large ancient columns.



The first area restored at Untermyer Gardens was the walled garden, which is home to the open-air amphitheater designed for entertaining. Water divides the garden into four areas.



The Gardens

Biltmore, Asheville, NC

www.biltmore.com

This working estate encompasses 8,000 acres, with features such as the three-mile Approach Road and the 60-acre "Home Grounds" surrounding the mansion. These include the 15-acre Azalea Garden, four-acre Walled Garden, the Rose Garden with more than 250 varieties, and the Shrub and Spring Gardens. It was completed 1895 by George Vanderbilt, with gardens designed by Frederick Law Olmsted.

Greenwood Gardens, Short Hills, NJ

www.greenwoodgardens.org

See story in October 2015 Traditional Building magazine. www.traditionalbuilding.com/private-garden-goes-public/

A 28-acre garden and home, it was restored by Historic Building Architects, Trenton, NJ, and Rodney Robinson Landscape Architects, Wilmington, DE, and opened to the public after the second owner, Peter Blanchard, Jr. died in 2000 and his son donated it to the public.

Madoo Conservancy, Sagaponack, NY

www.madoo.org

A two-acre romantic Bloomsbury-style garden started in 1967 by artist Robert Dash, it opened to the public 23 years ago.

Untermyer Gardens, Yonkers, NY

www.untermyergardens.org

Known as "America's greatest forgotten garden," it was designed in 1916 by William Bosworth for Samuel Untermyer, a NY lawyer. It fell into ruin after his death in 1940 and is now being revived by a conservancy founded in 2011 by Stephen F. Byrns, working with the city of Yonkers. Originally more than 150 acres with 60 gardeners and 60 greenhouses, it is now approximately 43 acres with 3 full-time gardeners plus three seasonal workers.

Vizcaya Museum and Gardens, Miami, FL

www.vizcaya.org

The former estate of businessman James Deering, it was originally 180 acres. Miami-Dade county acquired it in 1952, and opened it as the Dade County Art Museum in 1954. It was designated a National Historic Landmark in 1998, and now consists of a villa and 50 acres, including 10 acres of formal Italian Renaissance gardens and a forest.

Winterthur, Delaware

www.winterthur.org

In the early 1900s, Henry Francis Du Pont began planting the family estate in the "wild" garden style advocated by British gardener William Robinson. Du Pont planted thousands of bulbs, perennials, shrubs and trees in the woodlands and meadows. In the 1930s – 1950, he worked with Marian Coffin to design the more formal areas of the garden. At one point, du Pont had 100 gardeners. Currently a little less than 1,000 acres, it opened to the public in 1951.



A Snowy Egret searches for lizards in the North Lawn, now Vizcaya's Orchidarium Photo: Ian Simpkins, Vizcaya Museum and Gardens

composite benches "that are very close to the original design."

"It's really important that cultural landscapes are held to the same importance as historic structures," Simpkins stresses. "They tell the story of a nation and in some cases they are more important than the structures."

A smaller, and more recent, yet still historic garden, is the two-acre Madoo Conservancy on Long Island, NY. The garden itself was started in 1967 by artist Robert Dash, but it contains older structures, such as a barn dating back to circa 1740. "Change was a big part of Madoo from the beginning," says Alejandro Saralegui, director of horticulture. "Some elements are signature," he adds, "but we are open to re-interpretation. We look at the way the garden is used, what our needs are and we play that against what Bob planted."

One example of change are new varieties of roses. "The roses that have been planted are only giving one flush of blooms, but we are a public garden and people want to see more color," says Saralegui. "This is what we keep in mind when we replace something. Bob planted this 40 years ago; would he have planted it now?"

"This is a turn-of-the-century, Bloomsbury style garden," he notes. "It's very romantic. Part of the challenge is keeping that feeling as we change to accommodate the public and events. We want to keep the mystery."

An example of a garden making a comeback

"It's really important that cultural landscapes are held to the same importance as historic structures."

— IAN SIMPKINS

is Untermyer Gardens in Yonkers, NY. It consisted of 150 acres on the Hudson River when Samuel Untermyer acquired it in 1899. After his death in 1940, the gardens languished and the house was razed. Its walled garden is based on Persian gardens with waterways dividing it into four quadrants and

walls anchored with octagonal towers at the corners.

In 2011, former Yonkers resident, preservation architect and NYC landmarks commissionee Stephen F. Byrns took an interest in the gardens and formed a conservancy. Working on a volunteer basis with one full-time gardener (Timothy Tilghman) began restoring the garden, starting with the walled garden and then moving to other areas.

Just recently, he left his position as principal at BKSK Architects in New York City, to become president of the conservancy. "We will have six people working in the gardens this summer," says, "three full time and three seasonal. The walled garden was the first project and then we were able to raise money for capital projects."

"Untermyer's plantings were like the Rockefellers'—showy but not sophisticated. What we will have to be more sophisticated, but less labor intensive, they will perform much better," Byrns explains. "We are keeping the basic form of the garden, but with much more latitude."

The future looks brighter for historic gardens and landscapes. "We like to say hopefully all gardens become historic someday," says Winterthur's Eirl.

Recommended Reading

Rescuing Eden: Preserving America's Historic Gardens, by Caroline Seebom and photographed by Curtice Taylor, published by Monacelli.

The Manor: Three Centuries at a Slave Plantation on Long Island, by Mac Griswold, published by Farrar, Straus and Giroux.

The Golden Age of American Gardens: Proud Owners, Private Estates, 1890-1940, by Mac Griswold, published by Harry M. Abrams



The approach road at the Biltmore Gardens was altered to accommodate today's guests who arrive in cars instead of horseback.

[RECENT PROJECT: NEW CONSTRUCTION]

The Stayer Center for Executive Education at the Mendoza College of Business at the University of Notre Dame was designed by Robert A.M. Stern Architects to coordinate with the historic Gothic campus. Large windows look into breakout rooms at the end of the circulation corridor.

All photos: Peter Aaron/OTTO



Campus Country House

VISITORS TO THE STAYER CENTER FOR EXECUTIVE EDUCATION at the University of Notre Dame will not be able to enter through the main entry – because there isn't just one. Instead, the new building, part of the Mendoza College of Business, offers six separate entrances, each relating to its particular orientation on the historic campus.

Two entries on the north façade of the truncated U-shape building face corresponding entries at the Mendoza College's main building, completing that building's courtyard. The two entries on the south façade open onto a large terrace and parking area

(a future building site). The entry on the west opens onto DeBartolo Quadrangle, and the sixth entry on the east façade faces Eddy St., for vehicular drop-off.

"The building has no back," says Graham Wyatt, noting that people come from every direction, a trend he sees growing as campuses expand.

The multiple entries are just part of the overall design created by Robert A.M. Stern Architects for the Stayer Center. "People are coming to the center for short periods of time, rather than for full terms," says Melissa DelVecchio, who is herself a Notre Dame alumna. "It was important for our building

PROJECT

Stayer Center for Executive Education, Mendoza College of Business, University of Notre Dame

ARCHITECT

Partners: Robert A.M. Stern, Melissa DelVecchio, Preston J. Gumberich, Graham S. Wyatt; **Associates:** Christopher Heim, Kaveri Singh.

THE BASICS

63,500 sq.ft., three stories, completed 2014, \$21,760,330 project, LEED Silver

to offer them a welcoming environment, make sure that even though their program is located on the edge of the campus, they feel fully a part of the Notre Dame experience."

"Since people come to the building for a stay, perhaps over a weekend, to learn as part of a larger community," she adds, "we looked at English country houses, such as Lutyens' Marshcourt precedents."

"It actually has a country house spirit to it," Wyatt. One of the main factors contributing to this feeling is the east-west gallery that runs the length



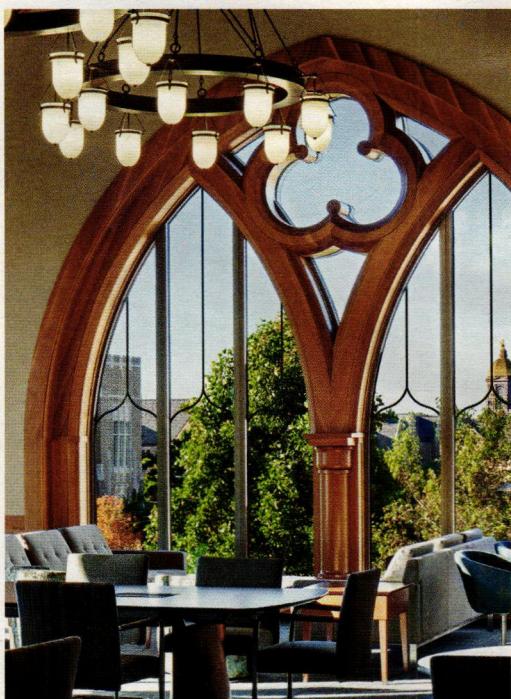
The interior corridor alternates between double and single heights while double-height bay windows bring daylight into the area. Interior windows overlook the corridor from the study rooms on the second floor.



LEFT: The entry on the west façade opens onto the DeBartolo quadrangle. Cast stone and limestone accents enhance the variegated brick building.

BETWEEN: The executive lounge on the top floor provides a view to the north of the historic (1879) Main Building with its iconic gold dome.

RIGHT: Stained-glass windows identify the chapel on the ground floor.



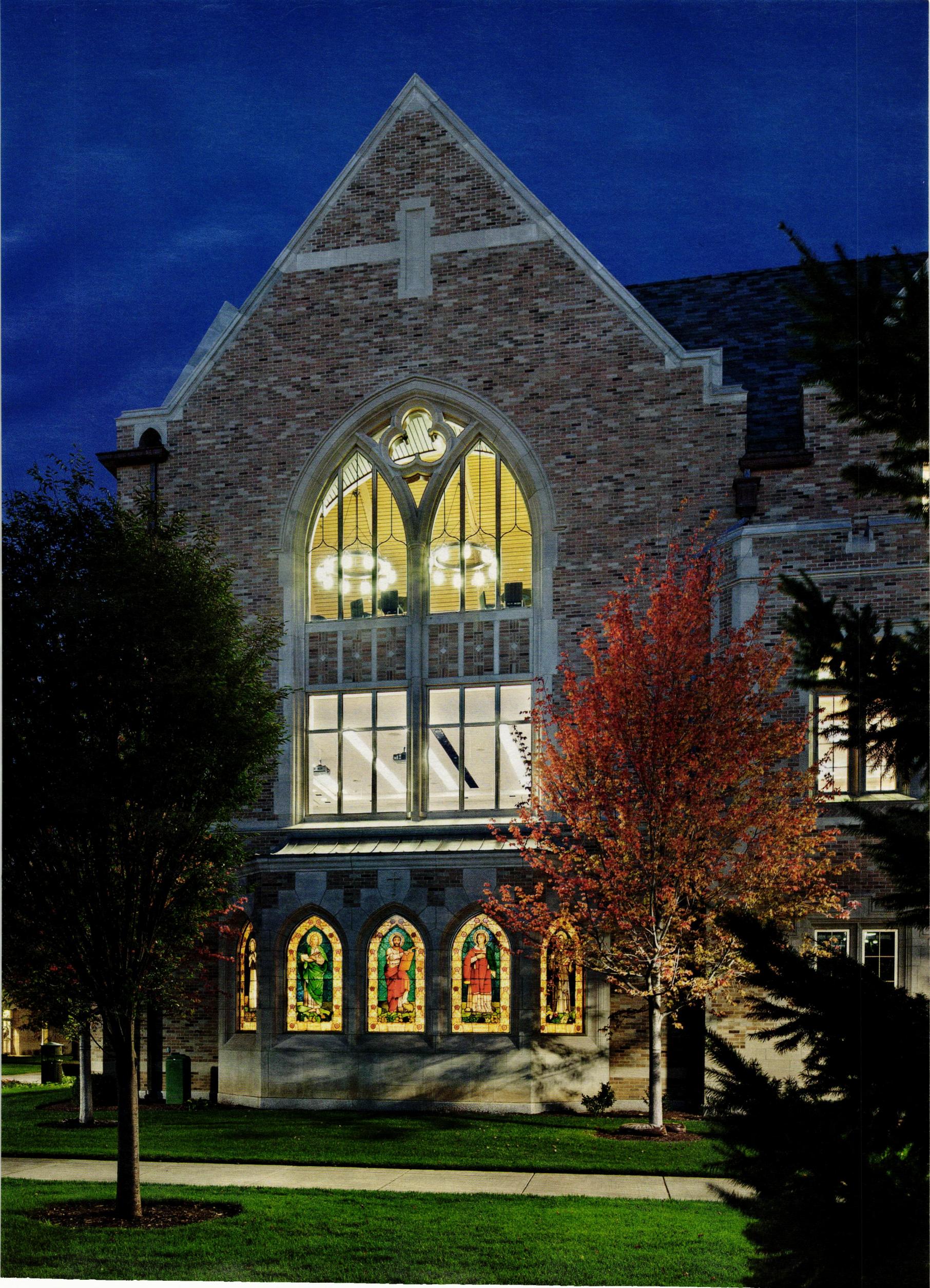
The English country house Marshcourt was designed and built by Edwin Lutyens 1901-05, in the district of Hampshire, 75 miles southwest of London. On the interior, it features a long east-west corridor with south-facing main rooms.

the building. "We were trying to create something more interesting than a long unrelieved corridor," DelVecchio explains, "something that had some modulation to it, and also that connected space between both the ground and second floors."

The solution was a single-story gallery punctuated by double-height bays that open to second-floor balconies; second-floor study rooms between the bays have interior windows that overlook double-height lounges, where tall south-facing windows provide daylighting and views. "It's an interesting experience," says Wyatt. "The corridor isn't just a corridor; it's a choreographed procession of low and high spaces."

At either end of this circulation spine are informal lounges. "When students break out of the formal rooms, we've given them rooms for socializing and networking," DelVecchio notes.

The ground floor comprises a large multipurpose space that is divided in half for daily use as a lecture room and lounge, but at other times is opened up for special events; and a chapel with stained-glass windows.





Three large double-height bay windows on the south façade bring natural daylight into the building.

The program also called for flexibility in the classrooms. To this end, the architects incorporated a variety of configurations, including two large tiered, horseshoe-plan case-study classrooms, a smaller case-study classroom, and a flat-floor classroom. There's also a cluster classroom, featuring just one tier and tables positioned so students can face forward toward an instructor and then turn their chairs for team discussion without changing seats. The second floor offers tiered and flat-floor classrooms and additional break-out rooms at the ends of the corridors.

The third (top) floor provides offices and an executive lounge with a carefully framed view north across campus to the iconic gold dome of the uni-

versity's historic Main Building, capturing Notre Dame's ambition to ensure executive-education students feel connected to the university. "It has been gratifying that people come with their families and take photos in front of this view to the dome," says DelVecchio.

On the exterior, the variegated brick facades and slate roof reprise the historic palette established by Ralph Adams Cram in the 1920s. Cast stone and limestone details soften the contrast in the brick.

When siting the building, the architects were thinking of the future development of this portion of the campus. They were offered a rectangular plot, but decided to use only half of it – the north half – with

the idea that another building could be added on south portion in the future.

While the Stayer Center isn't a standard metrical classical building, it is a balanced traditional building that sits comfortably on its site at the southern edge of the campus.

"It's a very tightly organized building, with lots of different program elements, different types of classrooms, a chapel, the event room, breakout rooms, flexible office space – all within a permeable, efficient plan that welcomes people coming from all directions," says Wyatt.

— Martha McDowell



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The completed cast hall seen from the library. Student works are arranged on easels next to the plaster cast sculptures. The space on the back wall between the left corner and column is the new concealed doorway that leads to the back studio.

All photos: Lisa Jacoby



PROJECT

The Academy of Classical Design,
Southern Pines, NC

CONTRACTOR

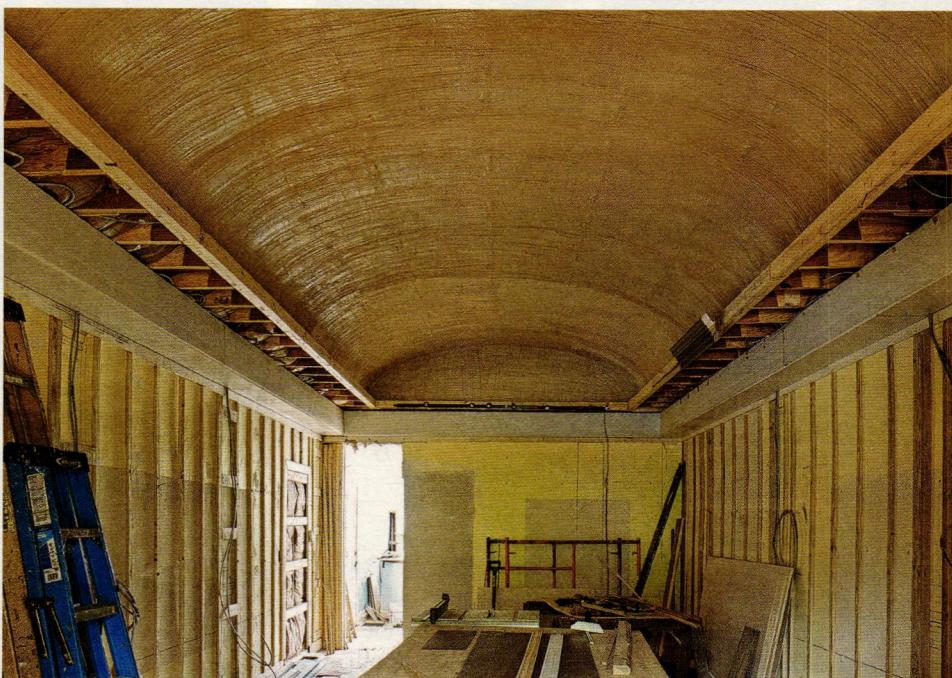
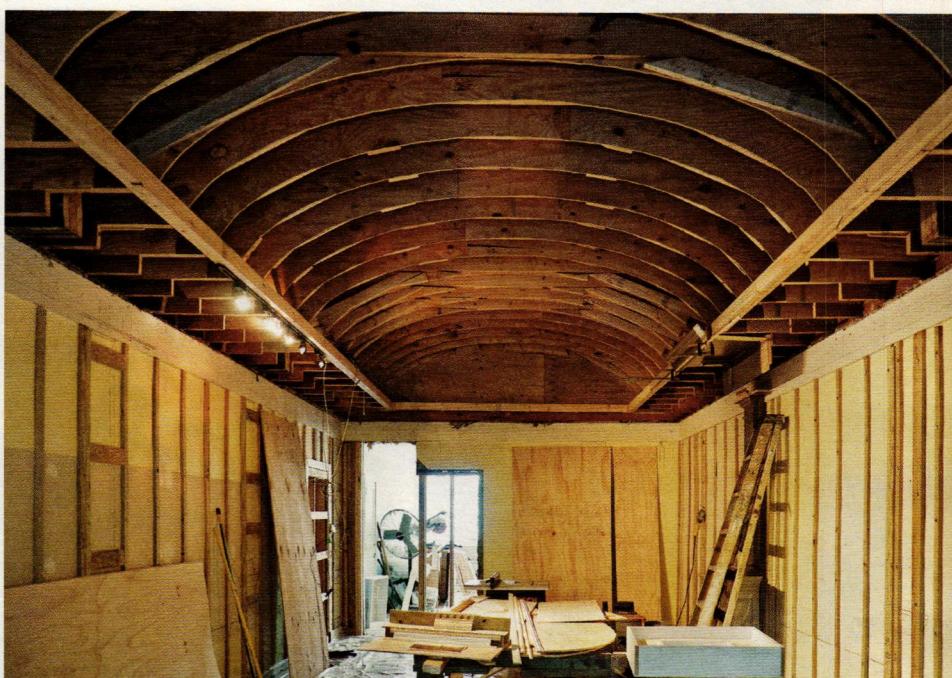
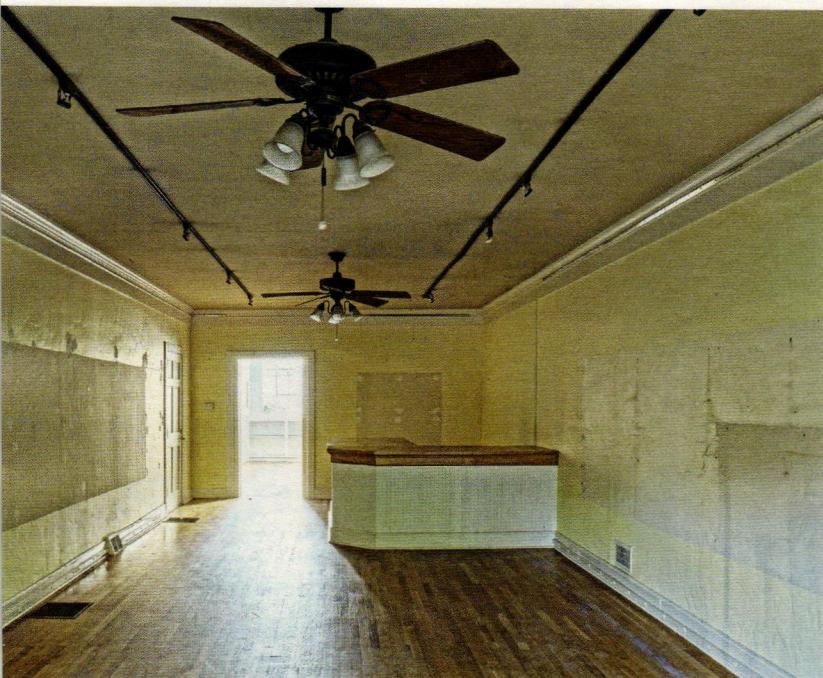
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Creating a Classical Academy

By D. Jeffrey Mims

BELOW: These four images show the process of raising the previous flat ceiling of the commercial retail building into a spacious elliptical vault. The original ceiling joists were opened and the ends tied into the ribs that shape the new vault. The whole was covered with galvanized metal lath onto which a scratch coat of plaster has been applied.

BOTTOM: The height of the new vaulted ceiling was determined by the rapidly descending roof, visible here above ceiling joists which have been cut away to reveal available attic space. The cased opening leading to the back studio will be rebuilt to the extreme left corner of the room and concealed in the final wall treatment.



Anyone who is familiar with the industrial and often chaotic surroundings of most contemporary art school studios should not be surprised with the results of student work influenced by such environments. Likewise, one familiar with the historic rhythms and styles of architectural style should not be entirely surprised to learn that modernism would sooner rather be confronted by a return to tradition. In the wake of that return, we recognize the need not only for the preservation of the finest achievements of the past, but also for the preservation of art, craft and design education that will make possible our own original contributions to a continuing tradition.

If you were to ask ten different people to define historic preservation, chances are you would receive different responses. In general, the term is applied to the protection of buildings, objects, landscapes or

other artifacts of historical significance for the benefit of future generations. The concept is a relatively new development in this country.

Of course, the preservation of man-made objects has a much older history. These tangible relics from the past may be protected strictly for historical record, but inevitably the traditions that they represent will create a continuing stylistic dialogue with the present, to be either rejected, or emulated and adapted to new circumstances.

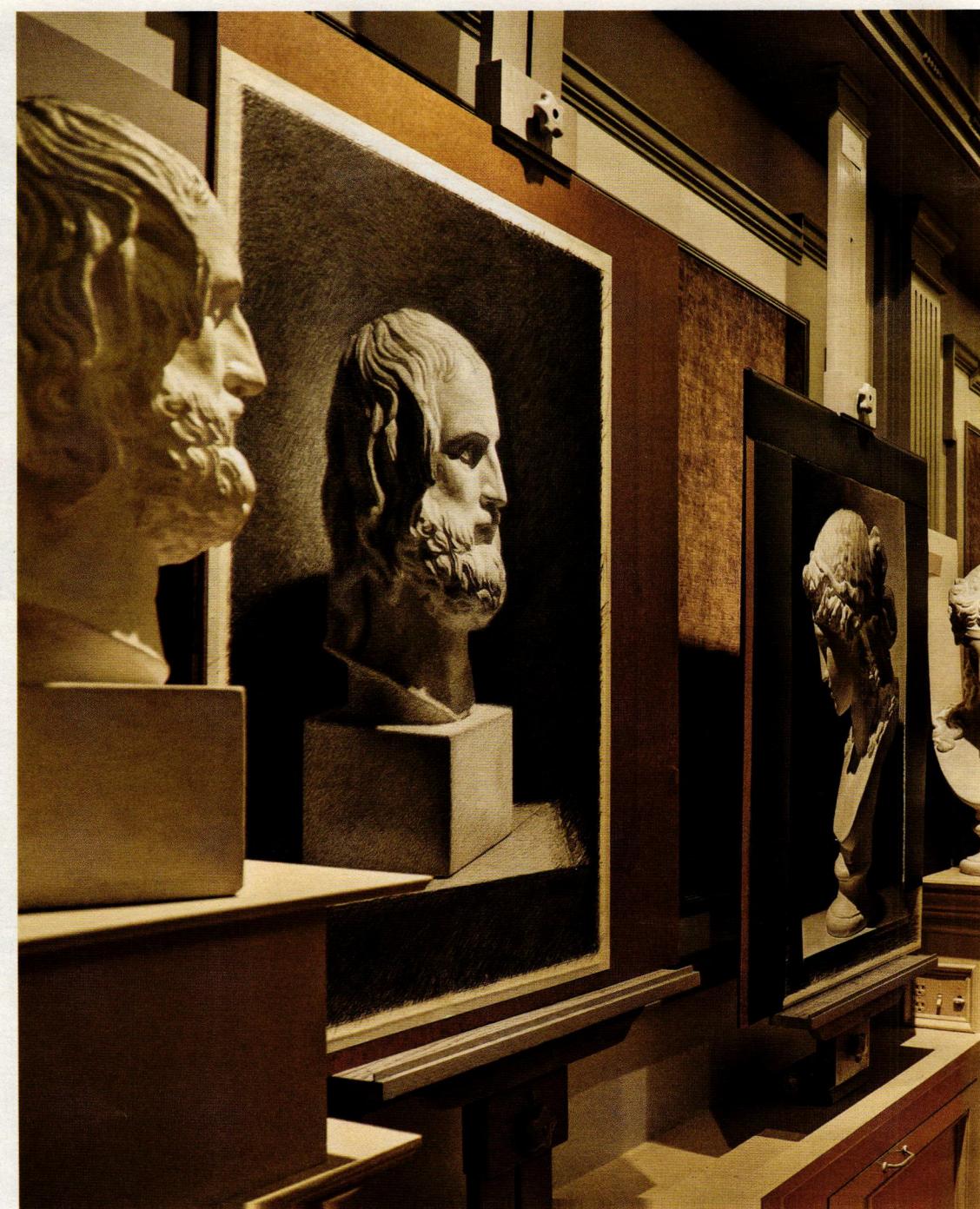
Perhaps the most adaptable and versatile of all building traditions is the classical. Expressed through the integration of architecture, sculpture and painting, classicism remains the unsurpassed example of this continuity in the Western world. For centuries it has been recognized as the highest form of civic design and it is responsible for much of the finest architectural heritage in the United States.

The Academy of Classical Design is a private, non-profit school of art with a special emphasis on mural





1. Plaster artisan Patrick Webb applies a second layer of plaster to the end lunettes in preparation for a final third layer (called the intonaco). This second coat should be allowed to cure for a minimum of six to twelve months before the actual fresco painting can begin.



2. For the sculpted details of the library's coffered ceiling, students modeled prototypes for the rosettes and pendants, the cast plaster copies and applied gold leaf with painted patina.

"Expressed through the integration of architecture, sculpture and painting, classicism remains the unsurpassed example of this continuity in the Western world."

painting and the decoration of traditional architectural spaces. In support of this unique curriculum, the academy embarked on remodeling the interior of a small Georgian style building in downtown Southern Pines, NC, in 2014. The project transformed a low-ceilinged room which had long served as commercial retail space into a reinterpretation of the formal display galleries associated with the princely art collections of Europe which in turn became the modern art academies and museums of today. The rectangular building consists of the 9x14-ft. library, the central cast hall (30x14 ft.) and a multi-purpose studio.

As a student, I was fortunate to have been able to study in a number of these inspiring European museum interiors, where the setting itself seemed to intensify the quality and significance of the artwork exhibited – in rooms which were often in themselves a work of art. It was in Italy and particularly in Rome where my eyes were opened to the potential of the allied arts to unify and enrich interior spaces and so enhance our experience and our memory of being there.

Many years later, as director of the Academy of Classical Design, one of my primary goals has been to furnish students with a similarly elevated learning environment. Though adapted to the requirements of a specific curriculum and conceived on a far

more humble scale than its stately predecessors, the aim has been to create a place where students might begin to develop a broader concept of visual design, while concentrating on mastering the fundamentals of traditional drawing and painting. Connected to this goal will be the formation of an elite group of artists, selected from our Mural Guild program, who will be equipped with the experience and ability to collaborate with traditionally oriented architects on future projects.

In the Beginning

The very first academy of art was founded in Florence, Italy by Cosimo I de' Medici. Artists of this period trained by copying the work in Michelangelo's sublime Medici Chapel, where sculpture, ornament and architecture had been integrated by the master to produce one of his most outstanding designs. In a setting no less impressive, the French academy had its start in the Louvre, long before the use of that royal

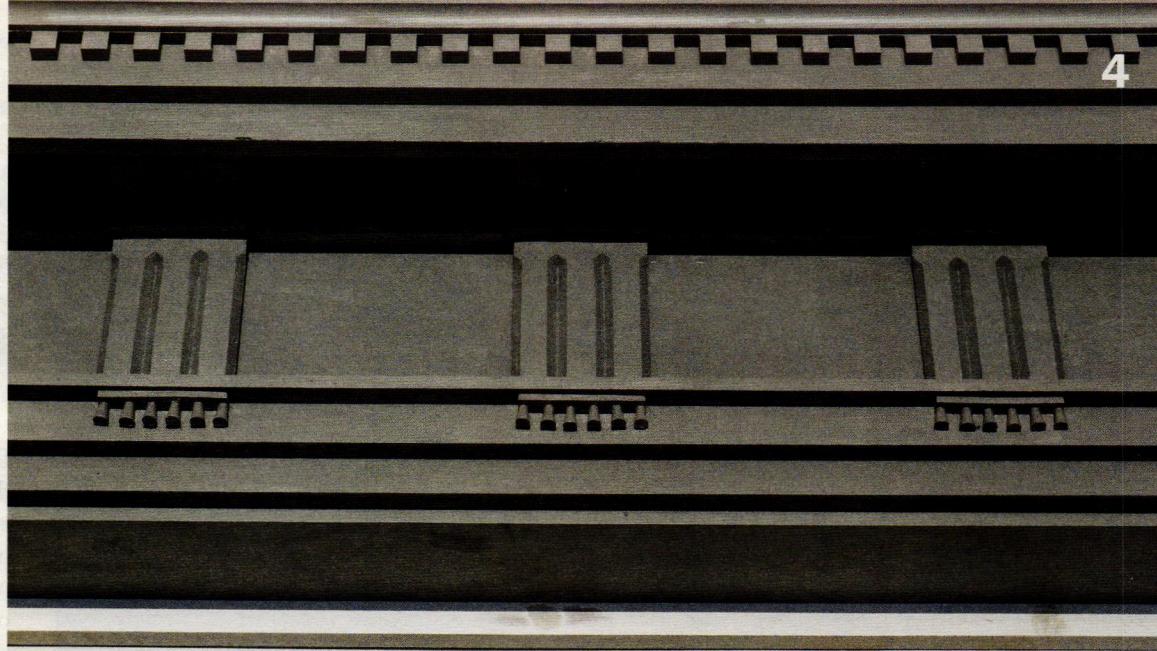
palace was considered for a public museum of a

By the end of the 18th century, as academic art were eventually established throughout Europe, magnificent buildings came into being that dedicated to the training of architecture, sculpture and painting. Often symbolizing the cultural aspirations of a city or nation, these impressive institutions became the daily backdrop for artists and crafts who were learning their professions and who doubt absorbed an indirect education of the vocabulary, taste and instinct needed to succeed with large-scale collaborative projects.

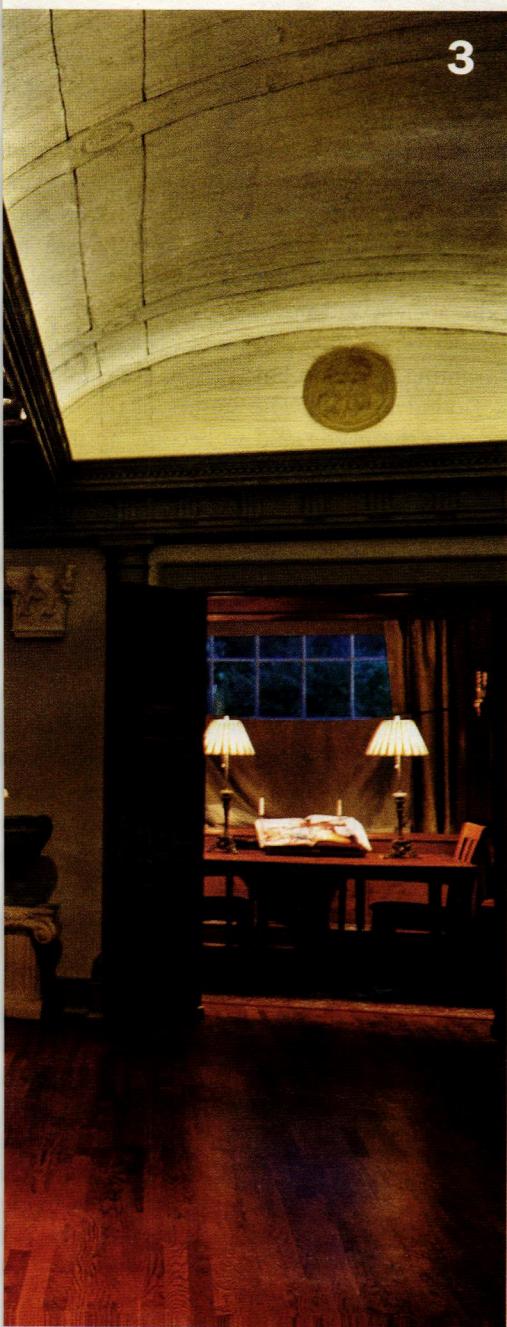
Our own new academy interior includes a library and cast hall which were designed to serve as an ongoing laboratory for the training of architecture, decoration and mural painting. The approach to the central cast hall is through a small, elegantly proportioned library. Decoration for the library called for a pictorial, and more purely ornamental treatment. Located between the top rail and cornice of

view of the cast hall looking toward the front. Highly finished charcoal drawings are copied plaster casts displayed on built-in pedestals are connected to storage cabinets below. Note ceiling compartments have been lightly sketched the scratch coat of plaster to indicate the conventional design for the eventual fresco.

4



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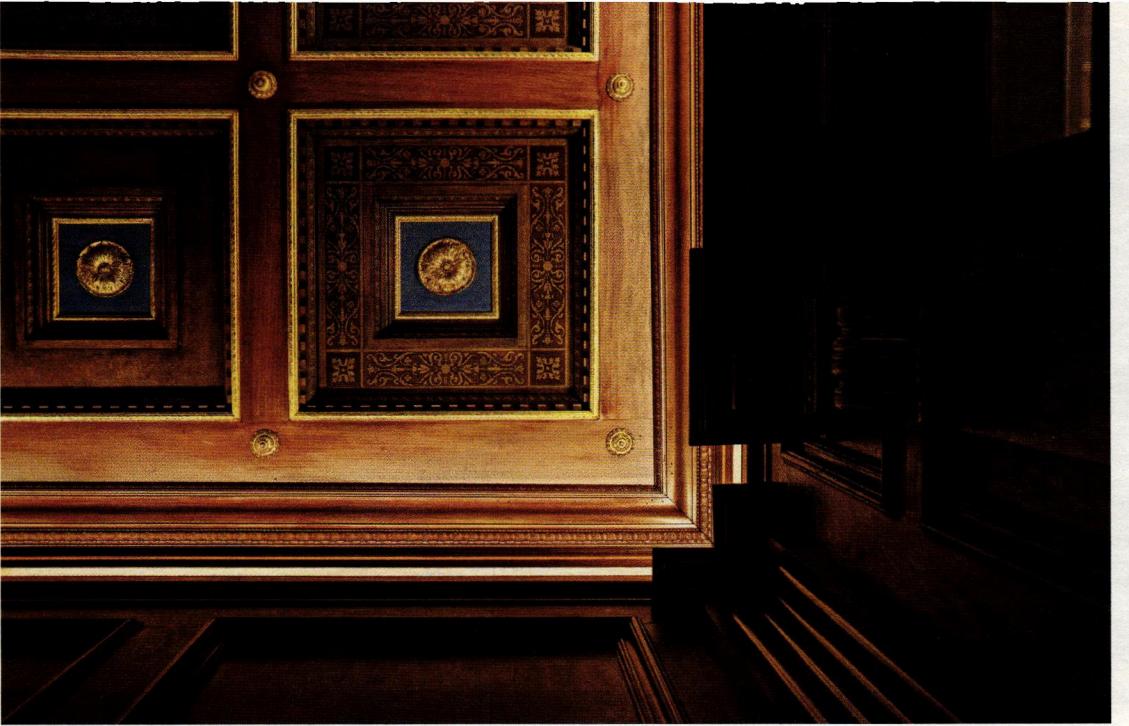


7

4. Detail of the entablature during construction. The hard to find guttae below the Doric triglyphs were adapted from wooden golf tees. The droplet shaped gutta was originally designed to pull water away from a wall and is the origin of our word "gutter."

5 & 6. Doors leading from the library to the cast hall were a gift from a donor who discovered them in an architectural salvage. The door, its surround and wall panels all received multiple layers of stain to achieve the unified patina used to harmonize wood tones in this room.

7. The coffers with their elaborate levels of molding were constructed individually, stained and gilded before being installed onto the library ceiling. Decorative panels were painted to simulate a pattern of marquetry and attached once the ceiling coffers were in place.



FROM TOP: Looking up at a corner of the nearly completed library ceiling with decorative panels installed. Each of these panels was painted by an academy student.

The preservation of ornamental and figurative painting traditions are part of the academy's Mural Guild program which offers both the educational and vocational experience required to assist in the production of large scale artistic collaborations. Here student instructor Rodney Wilkinson works on a full scale copy from Raphael's ceiling in the Vatican's Stanza della Segnatura.

Completed cast hall of the Academy of Classical Design looking toward the library.

wall paneling in this room, a space has been reserved a painted frieze to be realized either in oil or tempera advanced students.

The additional area needed for this feature was created by raising the original ceiling height from eight to twelve feet, lending a touch of splendor to even a room of such small dimensions as this one. The focus of the library, however, is its coffered ceiling which brings together joinery, ornamental sculpture, gilding and decorative painting to produce an effect of formality that would not have been out of place in the academies of earlier times.

Modeled loosely on Greco-Roman temples of the Doric order, the central cast hall is a simple rectangular floor plan bearing two arched lunettes at each end separated by the elliptical vault of the ceiling. These are the main areas to be decorated by the academy's Mural Guild using the ancient and now, seldom practiced technique of true or "buon" fresco painting. Buon fresco is the art of painting on damp lime plaster, using mineral pigments ground in water. The washes of pigment are applied and set with the plaster, and so become an integral permanent part of the surface. In preparing the structure required to receive the fresco work, we have been fortunate to collaborate with Patrick Webb, former Professor of Plaster Working at the American College of the Building Arts in Charleston, SC, and blogger for *Traditional Building* magazine.

The fresco for the vaulted ceiling of the cast hall will be divided into compartments which correspond to the three bays on both side walls. Each bay is flanked by built-in, wooden pedestals that support plaster cast sculpture from which students draw and paint – a method of training artists that traces its origin back to the Italian Renaissance. Individual work stations are situated beneath each pedestal with a pair of adjacent easels positioned under shallow cabinets where students can store their art supplies at the end of each day.

The projecting entablature above the side walls required for a special lighting system created to illuminate both cast and easel, with individual controls to provide a flexible range of visual effects. A concealed door on the back wall of the cast hall leads to another less formal drawing and painting studio which can also serve as a reading room, lounge and reception area for visiting lecturers.

Throughout the planning stages of this project I turned time and again to a variety of publications of the Institute of Classical Architecture and Art. This proved an indispensable resource. Working from rough drawings that I supplied and within the limited dimensions of the existing building and in spite of an even more limited budget, contractor Steve Moodie of Moodie Design/Build Inc. with his dedicated crew managed to produce an end result that is to our eyes a small miracle.

The preservation of significant buildings is one that we can protect and learn from our cultural heritage. It is related to – but not exactly the same as – the preservation of craft necessary for the maintenance and continued development of our most valued architectural accomplishments. The future of traditional building needs both.

D. Jeffrey Mims is a painter, educator, lecturer and muralist who has been at the forefront of the revival of the classical tradition for the past 30 years. In 1984 Classical America presented Mims with the Arthur Ross Award for his work in fresco painting and in 1990 he was the recipient of an Affiliated Fellowship at the American Academy in Rome by The Institute of Classical Architecture and Art. He is founder and director of the Academy of Classical Design, a school of fine art with an emphasis on traditional mural painting and the integration of the allied arts.

Plaster for the Ages

As a British colony, the United States inherited a fully developed plaster tradition that would expand considerably from the mid-19th century until the 1940s. Fine plasterwork can still be enjoyed in public settings such as period railway stations, banks, courthouses and capitals across the nation. Many enriched plaster ceilings enduringly grace private residences in historic neighborhoods such as Brooklyn Heights and Peninsular Charleston.

Largely due to the predominance of architectural Modernism and industrial, factory-produced construction systems, there is a common misconception that traditional plaster work only exists as a historical curiosity, impractical if not impossible to specify today. In truth, traditional plaster has been making a steady comeback in new construction for the past 20 years. Below are a few helpful insights for architects, designers, contractors and owners on the advantages and possibilities of using traditional plastering in contemporary practice.

Traditional Plastering

Although gypsum drywall has largely displaced traditional plastering for interior walls and ceilings. I would like to highlight a few specifications where traditional plasters should be considered as a practical alternative:

- Monolithic substrates
- Curvilinear surfaces
- High durability

Monolithic substrates (as opposed to cavity wall systems) are solid substrates, common examples being brick masonry, cast concrete or CMU blocks. Exterior plaster or "stucco" will invariably be a practical solution in the exterior. However, interior plaster applied directly to the substrate is likewise a practical alternative to furring strips and drywall. With a carefully selected binder (clay, gypsum, lime, hydraulic lime or cement) a plaster can be formulated that closely matches the thermal, expansive, permeability and other characteristics of the substrate resulting in a far superior surface that is completely integrated into the substrate.

Curvilinear surfaces which may include walls but are often horizontal ceiling surface such as domes, vaults and the underside of staircases are a logical consideration for plaster specification. I've been on many projects where vaults are painstakingly framed out with what is commonly called "ship hull framing" to receive multiple layers of $\frac{1}{4}$ -in. drywall that has to be cut into small strips, soaked and scored in the back to adjust to the curvature. This is completely unnecessary and an inferior construction to traditional plaster over lath, requiring only nominal framing.

High impact and abrasion resistance may not be expectations of walls surfaces for a residential home; however, for commercial and institutional specifications of hotels, museums, shopping centers, universities, airports and similar settings, durability and low maintenance are long term advantages to weigh against initial cost.

Cast Moldings and Ornament

As the millwork industry became increasingly sophisticated, soft "paint grade" woods such as pine and poplar began to displace plaster as the economic plain molding specification. The integration of ornament enrichment into moldings slowed this transition until ornament itself was largely stripped from architectural design in the mid-20th century. Nevertheless, there are many strong arguments for utilizing plaster moldings with the following specifications often being competitive or less expensive.



A student apprentice learning to affix and join plaster tracery elements on a plaster dome

- Medium to large curvilinear profiles
- Non-radial curvilinear profiles
- Large, complex crown moldings
- Curvilinear oriented moldings
- Ornament
- Low maintenance

Straight moldings can be produced just fine in plaster but it excels like no other medium in being able to contour to curvilinear shapes. I say curvilinear as opposed to radial because plaster is not constrained physically or economically to arcs of circles but can readily accommodate ellipses, hyperbolae, or free formed curves. The process helps to explain this property.

The first step in creating a plaster molding is hand-cutting a reverse metal profile from a template. The profile is mounted on a jig and the plaster is built up in successive layers on a table or ramp. For plaster, it matters little if the profile is large or small, complex or composed of non-radial curvilinear elements. In fact, the molding itself can be curvilinear such as vertically for architraves surrounding arches, or horizontally as for molding applied against a curvilinear surface or even complex helix shapes as sometimes encountered in the stringers of descending staircases.

With a return to interest in traditional architecture there has been a corresponding interest in ornamentation. As with plaster molding profiles, the work of plaster ornamentation is by hand so there are no mechanical constraints. Often much time is invested in a single model of high quality from which a mold is produced. Multiple plaster casts can be easily and economically produced. The more detailed the enrichment and the more units produced, the more value can be achieved with ornamentation.

This article is a brief summary of a subject that can become very specific for a given project. If you are an architect, designer or contractor seeking to understand and properly specify traditional plaster, I would recommend that you include an experienced plasterer in the design development phase of your project. It will open up beautiful design opportunities while supporting you in fulfilling your fiduciary responsibility with you or your client's budget.

Patrick Webb is a heritage and ornamental plasterer, an educator and an advocate for the specification of natural, historically utilized plasters: clay, lime, gypsum, hydraulic lime in contemporary architectural specification.

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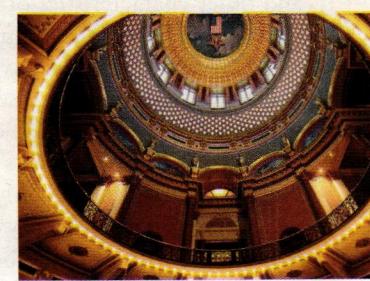
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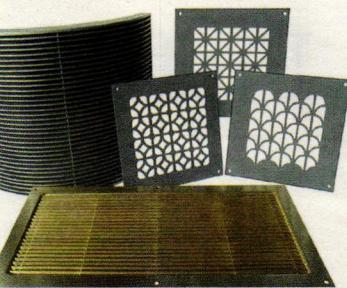
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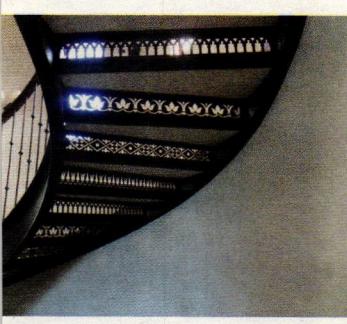
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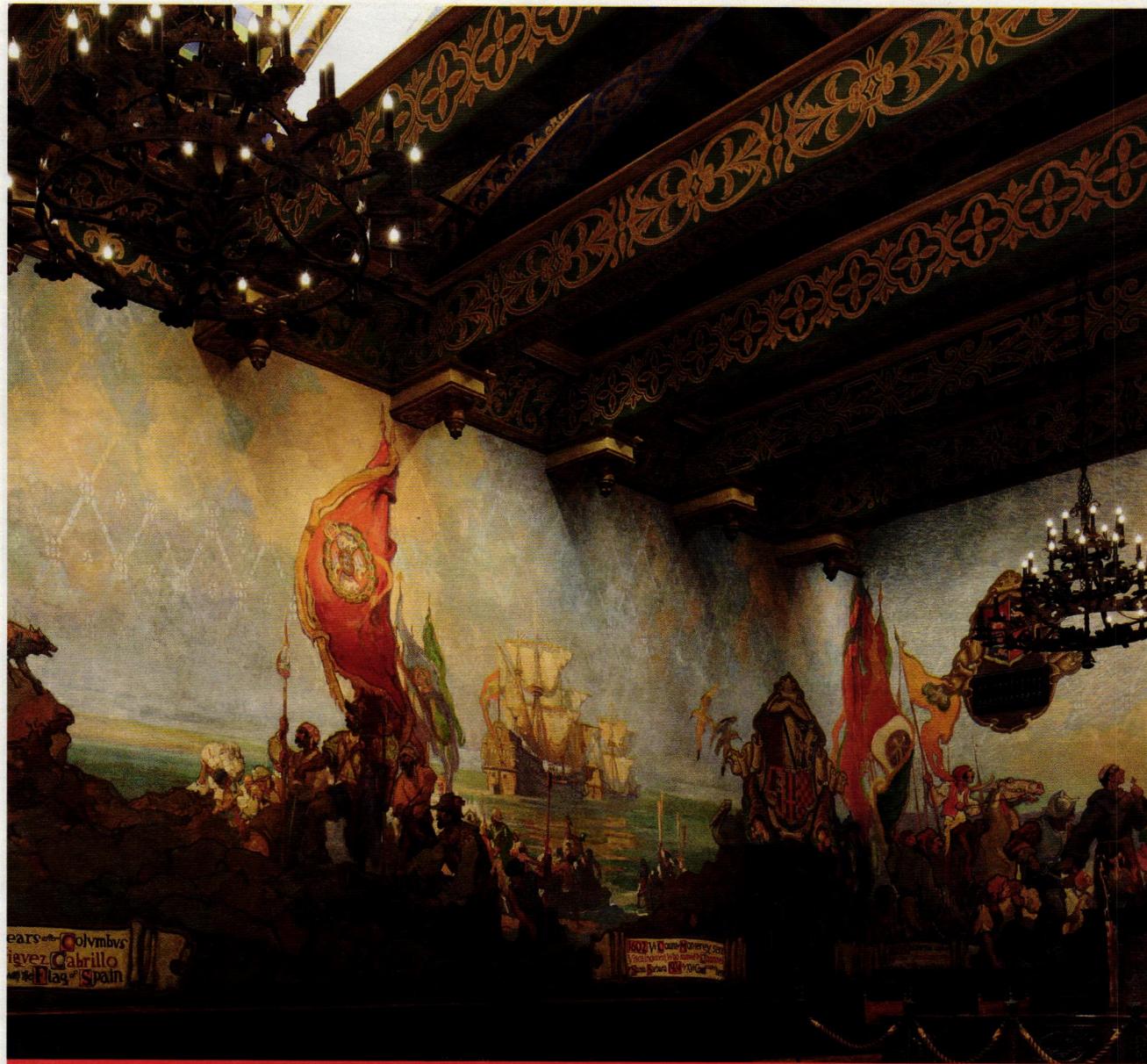
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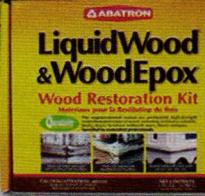
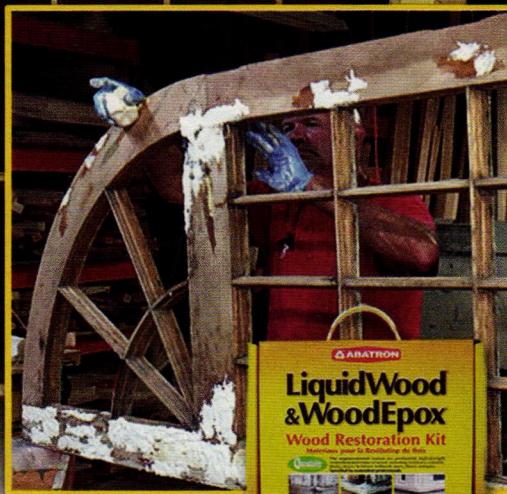


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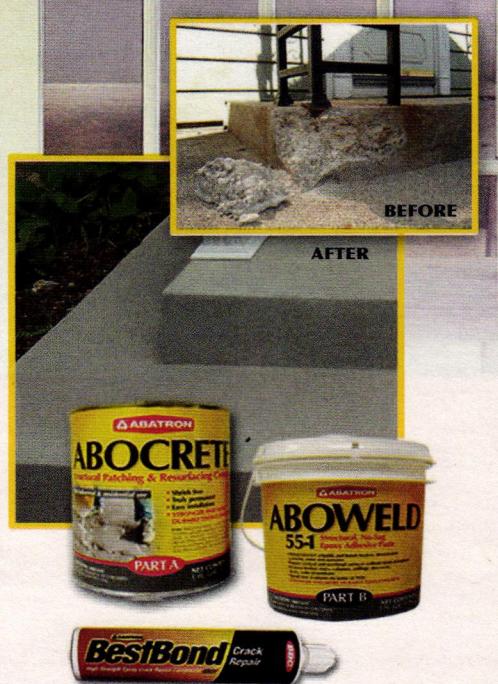
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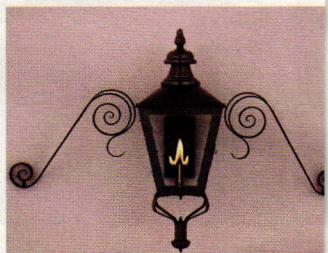
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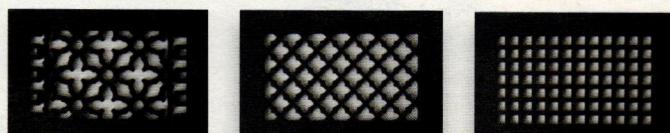
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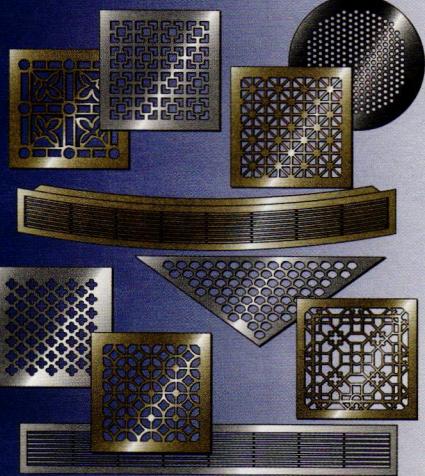
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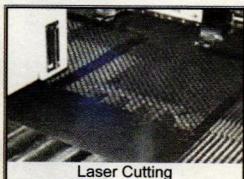
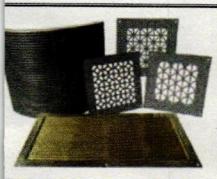
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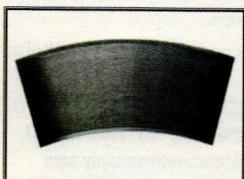
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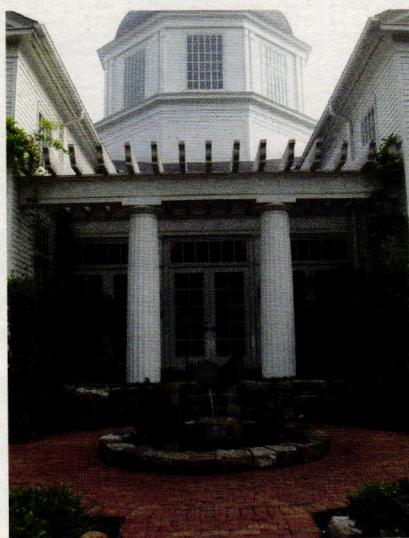
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Arch Fiberglass Corp. 631-842-4772; Fax: 631-598-1190 www.afcornice.com

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Fabricator of molded fiberglass ornament: cornices, facades, cupolas, columns, capitals, balustrades; lightweight FRP; molded-in colors & textures; UBC code-compliant class-1 fire-retardant material; weather resistant; easy to install.

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910-763-7600; Fax: 910-763-3191

www.columns.com

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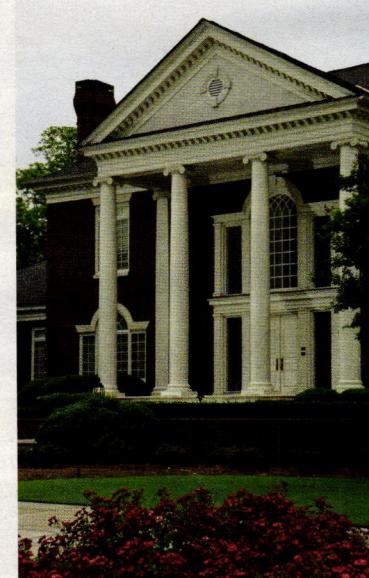
Decorators Supply Corp.

800-792-2093; Fax: 773-847-6357

www.decoratorsupply.com

Chicago, IL 60609

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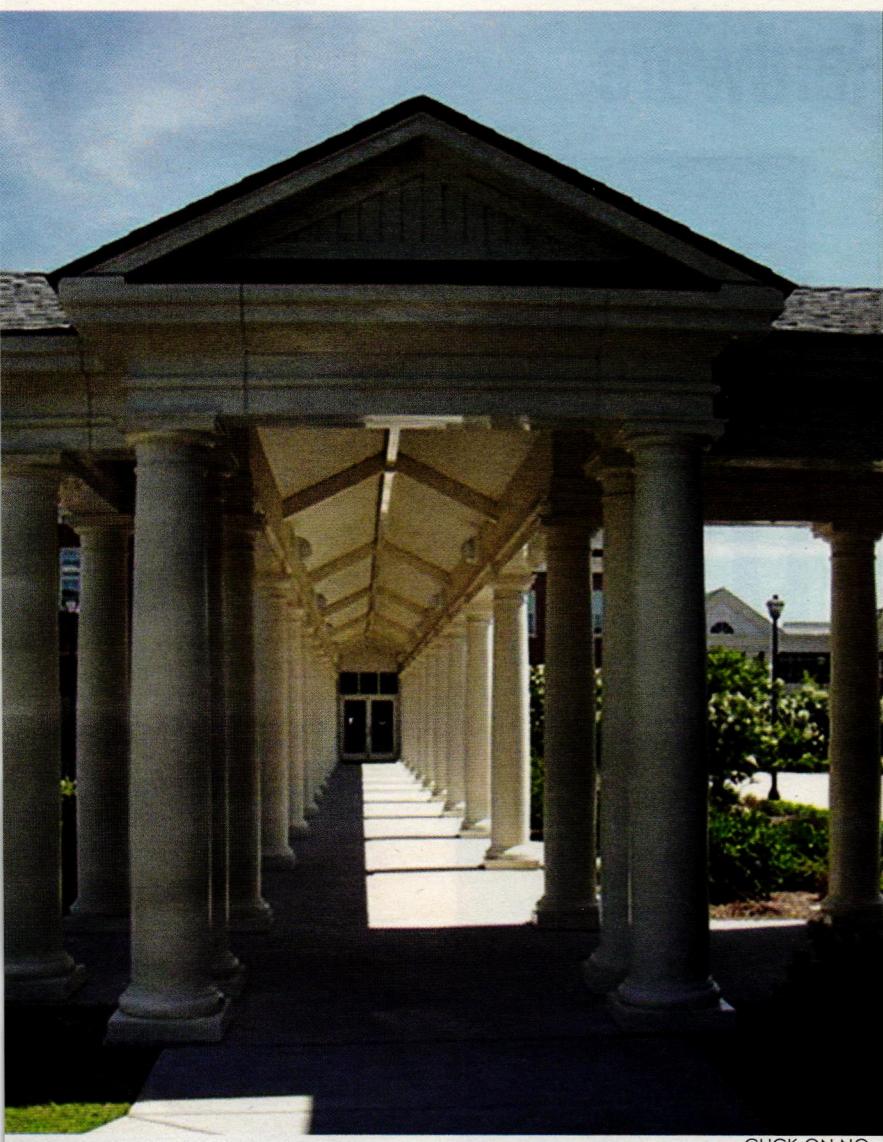
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onstone's portico with Tuscan columns,
and risers creates this imposing entranceway.

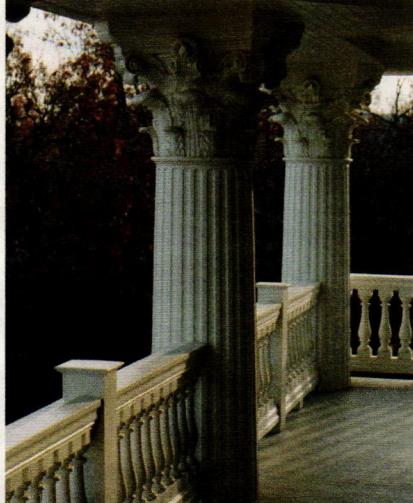
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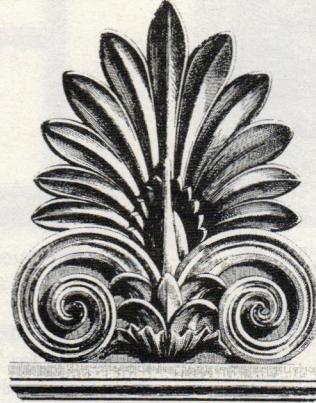
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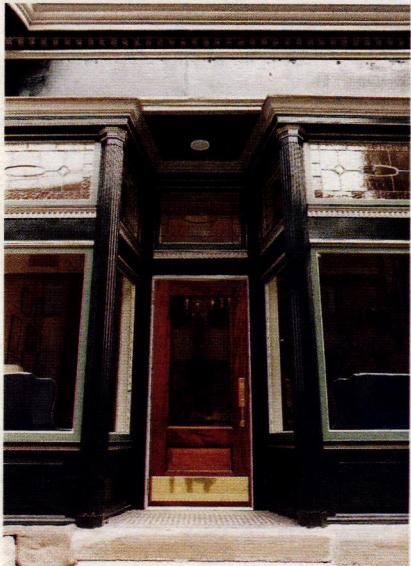
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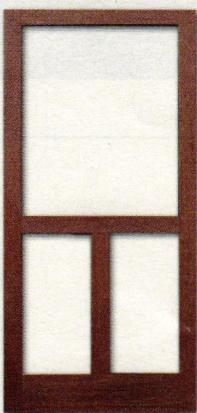
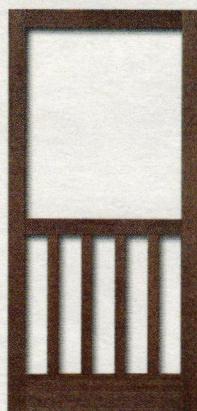
Period-style wood entry doors are a specialty of Allegheny Restoration.

Allegheny Restoration & Builders Inc.

304-381-4820; Fax: 304-381-4825
www.allegenyrestoration.com
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Manufacturer of reproduction & custom wood doors & windows: window replication, restoration & repair; art glass; hardware replacement; storefronts & ecclesiastical projects; 15 years of experience; nationwide.

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Architectural Components restored the windows, doors and reproduction 18th-century hardware for the Jacob Whittemore House at the Minuteman National Historic Park in Lexington, MA.

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Coppa Woodworking offers more than 300 styles of wood screen and storm doors.

Coppa Woodworking

310-548-4142; Fax: 310-548-6740
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San Pedro, CA 90731

Manufacturer of wood screen doors & storm doors: more than 300 styles; pine, Douglas fir, oak, mahogany, cedar, knotty alder & redwood; any size; many options; arch & roundtop, double, French doors, doggie doors, window screens & more.

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Crittall Windows, Ltd.

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www.crittall-windows.com

Witham, Essex CM8 3UN U.K.

Manufacturer of steel window & door systems: single hung, casement, pivot, awning, projecting, fixed lite & round top; historical restoration & renovation; minimum maintenance; custom shapes & sizes; recycled/recyclable steel content.

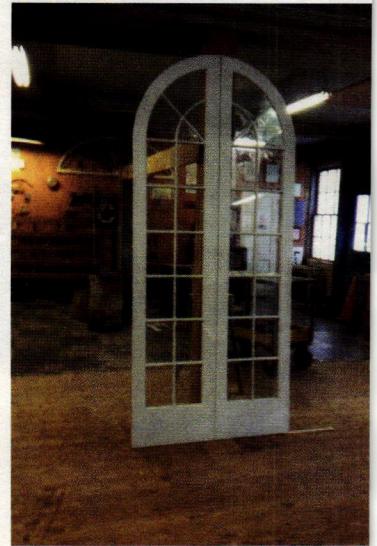
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Crittall Windows offers traditionally styled windows and doors made with recycled and recyclable-steel content.



House of Antique Hardware offers a wide selection of antique reproduction entry hardware as well as hardware for interior doors, cabin furniture and windows.



These large double elliptical arch-top French doors were built by **Illingworth Millwork**.



E.R. Butler & Co.'s extensive collection includes this French-style door hardware.

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House of Antique Hardware

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 Portland, OR 97232

Manufacturer & supplier of vintage reproduction door, window, shutter, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; lighting fixtures, push-button switches & plates; bathroom accessories; registers & grilles.

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Illingworth Millwork, LLC
 315-232-3433
www.jimillingworthmillwork.com
 Adams, NY 13605

Manufacturer of custom wood windows & moldings: for homes & historic buildings; matches any existing wood doors, doors, moldings; custom millwork.

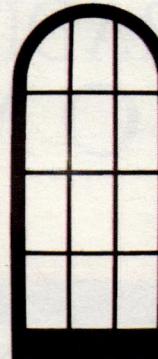
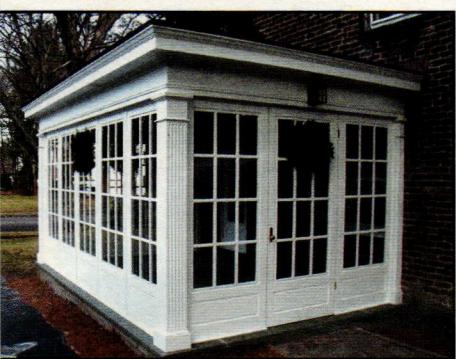
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on No. 1541



These wood doors were fabricated by **Parrett Windows & Doors**.

Vintage Doors

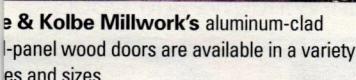
800-787-2001; Fax: 315-324-6531

www.vintagedoors.com

Hammond, NY 13646

Manufacturer of custom exterior & interior wood doors: door hardware, screen doors & storm doors; traditional, Craftsman & Victorian Styles; solid wood & glass panels available.

Click on No. 2034



Kolbe Millwork's aluminum-clad 1-panel wood doors are available in a variety of sizes.

Marvin Windows and Doors

37-7828; Fax: 651-452-3074

marvin.com

oad, MN 56763

ufacturer of wood windows & doors: & clad-wood; special shapes; custom & more than 11,000 standard sizes; rical replicas; interior & exterior storm ows.

on No. 1907 for doors; 1263 for windows



Vintage Doors fabricated this solid Spanish Cedar double door, model DB100, to match the original doors of this early Victorian home.

Parrett Windows & Doors

1-9527; Fax: 877-238-2452

parrettwindows.com

ester, WI 54425

ufacturer of custom, quality wood & aluminum-clad windows & doors: vast of options, numerous wood species complete finishing capabilities; histori- applications; screen doors, casings & ings.

on No. 3003

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800-233-0101; Fax: 718-531-2564

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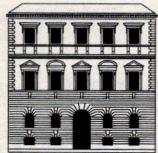
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6

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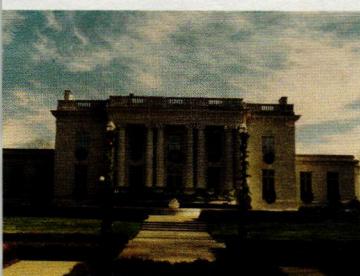


Allegheny Restoration repaired and replaced wood windows for this historic building.

Allegheny Restoration Builders Inc.

814-4820; Fax: 304-381-4825
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Manufacturer of reproduction & custom wood doors & windows: window repair, restoration & repair; art glass; hardware replacement; storefronts & esidential projects; 15 years of experience nationwide.
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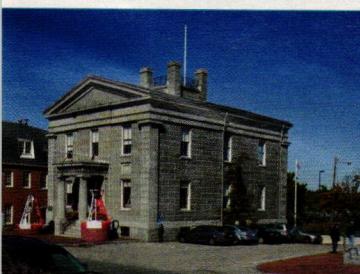


Allied Window supplied the storm windows for Governor's Mansion in Kentucky.

Allied Window, Inc.

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Manufacturer & installer of Invisible Windows®: custom colors, shapes, glazing materials; aluminum; sound-reduction protection from UV & vandalism; interior & exterior; commercial & residential applications.
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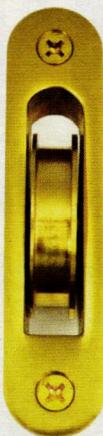
Architectural Components restored the lead-hung windows for the Customs House time Museum in Newburyport, MA; the windows feature laminated single-pane glass and counter-balanced with weights and pulleys.

Architectural Components, Inc.

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The model 6114 pulley from **Architectural Resource Center** is designed for use in traditional windows.



This home package kit was custom designed and built by **Connor Homes**; it includes historically styled windows.

Connor Homes

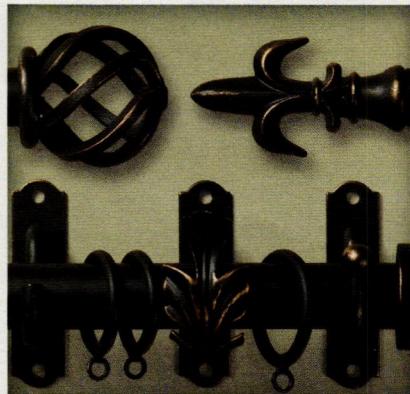
802-382-9082; Fax: 802-382-9084

www.connorbuilding.com

Middlebury, VT 05753

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These steel windows were manufactured by **Crittall Windows**.

Crittall Windows, Ltd.

011-44-1376530800; Fax: 011-44-1376530801

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Manufacturer of steel window & door systems: single hung, casement, pivot, awning, projecting, fixed lite & round top; historical restoration & renovation; minimum maintenance; custom shapes & sizes; recycled/recyclable steel content.

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These custom windows were fabricated by **Jim Illingworth Millwork**.

Illingworth Millwork, LLC

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www.jimillingworthmillwork.com

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Manufacturer of custom wood windows, doors & moldings: for homes & historic buildings; matches any existing wood windows, doors, moldings; custom millwork.

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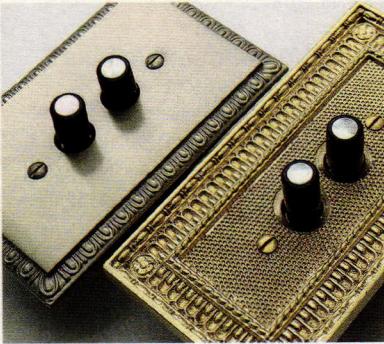
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Innerglass Window Systems

13-6207; Fax: 860-651-4789

stormwindows.com

Jursey, CT 06070

Manufacturer of custom glass interior storm windows for energy conservation & sound-proofing; out performs almost any replacement; automatically conforms to the opening, compensating for out-of-square conditions; no frame needed; all glazing options available; easy do-it-yourself installation.

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au, WI 54401

Manufacturer of windows & doors: traditional details; extruded aluminum-clad, rolled aluminum-clad, wood & vinyl energy efficient windows & doors; fiberglass doors.

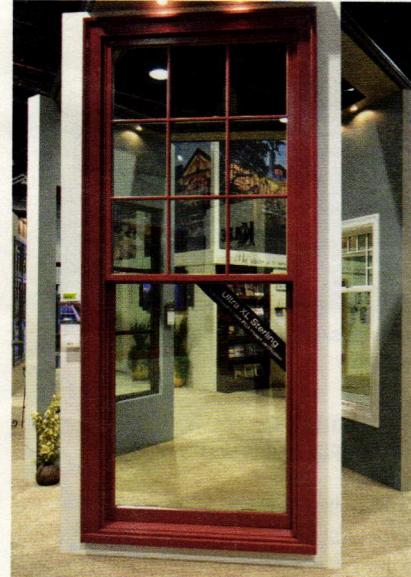
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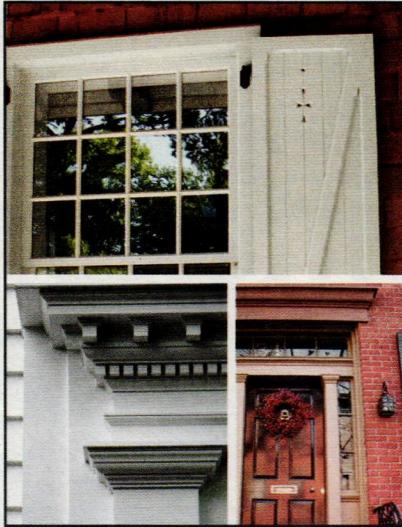
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The XL Sterling double-hung windows from **Kolbe & Kolbe** are available in sizes up to 48-in. wide by 120-in. high.

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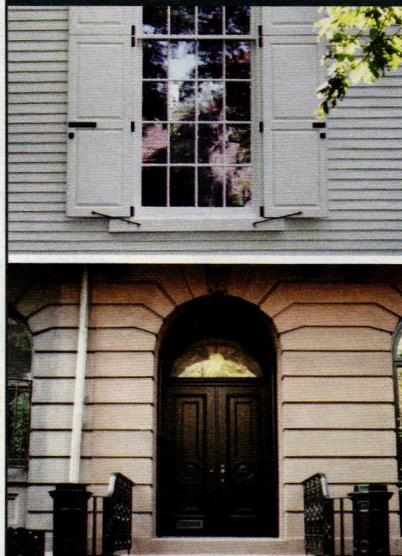


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The Ultimate Outswing French Door is one of many traditionally styled doors available from **Marvin Windows and Doors**.



Parrett fabricated these historically styled windows for the Saenger Theatre in New Orleans.

Parrett Windows & Doors

800-541-9527; Fax: 877-238-2452

www.parrettwindows.com

Dorchester, WI 54425

Manufacturer of custom, quality wood & aluminum-clad windows & doors: vast array of options, numerous wood species & complete finishing capabilities; historical replications; screen doors, casings & moldings.

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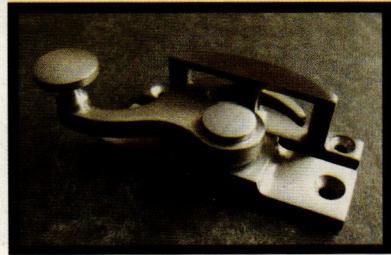


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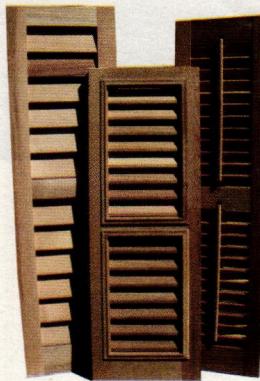
This historically styled sash lock is available from Phelps Company.

Phelps Company

603-336-6213; Fax: 603-336-6085
www.phelpsccompany.com
Hinsdale, NH 03451

Manufacturer of traditional hot-forged solid-brass window hardware: sash pulleys, weights, chains, lifts & locks; stop-bead adjusters, spring bolts, window ventilation locks, push-out casement hardware, storm/screen-door latch sets & more.

Click on No. 6001



Shuttercraft offers shutters in a variety of styles, with features such as fixed louvers and wide molding.

Shuttercraft, Inc.

203-245-2608; Fax: 203-245-5969
www.shuttercraft.com
Madison, CT 06443

Manufacturer of authentic mortise-&-tenon wood shutters: cedar & mahogany, exterior movable & fixed louver, board & batten & raised panel; cutouts, capping, arches & more; hinges & holdbacks; interior louvers, Colonial panels & open frame; painting services; made in USA; family-owned company since 1986; ships nationwide.

Click on No. 1321

SRS Hardware

401-954-9431; Fax: No fax
www.srshardware.com
Dallas, TX 75219

Manufacturer & distributor of traditional hardware: for wood windows; full line from weights to pulleys, lifts & locks.



Timberlane shutters were selected for this sorority house.

Timberlane, Inc.

215-616-0600; Fax: 215-616-0749
www.timberlane.com
Montgomeryville, PA 18936

Manufacturer of custom exterior shutters: more than 40 historically accurate, customizable styles; available in premium woods & our own maintenance-free Endurian, along with the large selection of period shutter hardware.

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www.vintagehardware.com
Port Townsend, WA 98368

Supplier of window hardware: window locks & sash lifts; drapery hardware; room accessories; reproduction lighting; weathervanes.

Wood Window Workshop

800-724-3081; Fax: 315-733-0933
www.woodwindowworkshop.com
Utica, NY 13501

Custom fabricator of wood windows, doors, storms & screens: any size, shape & species; full mortise-&-tenon construction, true-divided lite, hard-to-find hardware & restoration & insulated glass; factory finishes; millwork; reproduction for storefronts.

Zeluck Doors & Windows

800-233-0101; 718-251-8060; Fax: 718-531-2564
www.zeluck.com
Brooklyn, NY 11234

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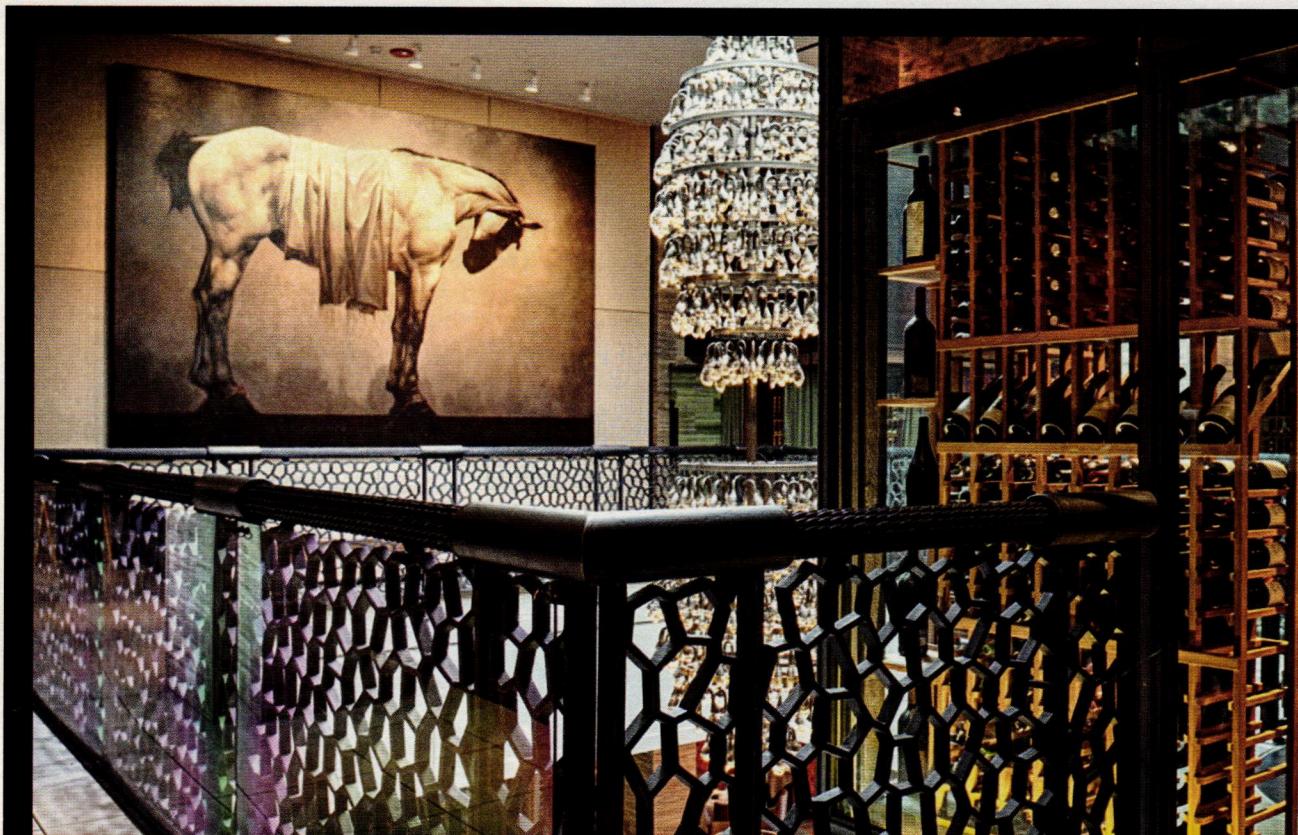
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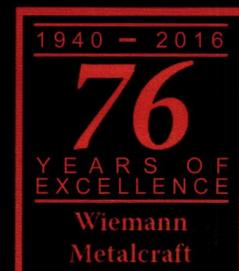
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Chadsworth specializes in exterior garden structures, as seen with these custom pergolas in Peterson Park in Poland, OH.

Chadsworth Columns

910-763-7600; Fax: 910-763-3191

www.columns.com
Wilmington, NC 28401

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 20 years.

Click on No. 1580 for PolyStone; 180 for wood



The 22-in. tall Cliveden vase from **Haddonstone** is available in Portland, Bath and terracotta colors.

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285

www.haddonstone.com

Pueblo, CO 81001

Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+ designs; custom designs.

Click on No. 4020



Robinson Iron designed and installed this custom gazebo of cast iron and fabricated waterjet-cut steel for the Central Alabama Community College in Alexander City, AL.

Robinson Iron Corp.

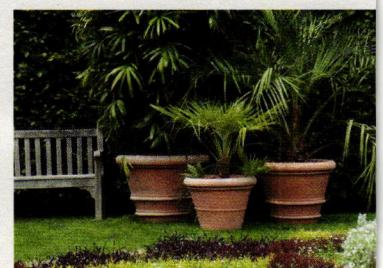
800-824-2157; Fax: 256-329-8960

www.robinsoniron.com

Alexander City, AL 35010

Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches, grilles, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

Click on No. 3240



These terra-cotta planters with rolled rims are available from **Seibert & Rice** in various sizes.

Seibert & Rice

973-467-8266; Fax: 973-379-2536

www.seibert-rice.com

Short Hills, NJ 07078

Importer of handmade Italian terra-cotta items: benches, garden planters, urns, ornaments; high relief, fine detailing & frost proof; from Impruneta, Italy; extensive inventory; commercial & custom capabilities.

Stone Legends

98-1199; Fax: 214-398-1293

www.stonelегends.com

s, TX 75217

ufacturer of handmade architectural landscape elements in cast stone: columns, signage, niches, pool coping, pavilion caps & finials for piers & walls, planters, fountains, gazebos, statuary, benches, tables & more; restoration.



Wiemann Metalcraft fabricated this gazebo, fence and trellis in cast and wrought iron.

Wiemann Metalcraft

32-1700; Fax: 918-592-2385

wmcraft.com

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Designer, fabricator, finisher & installer of quality custom ornamental metalwork: gates, fences, gates, custom, hot-rolled doors & windows, lighting, grilles, zinc & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

on No. 1223



Washington Millwork's pergola systems are available in standard or premium styles, and in 8-ft. 0-in. wide configurations.

Washington Millwork

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washingtonmillwork.com

na City Beach, FL 32413

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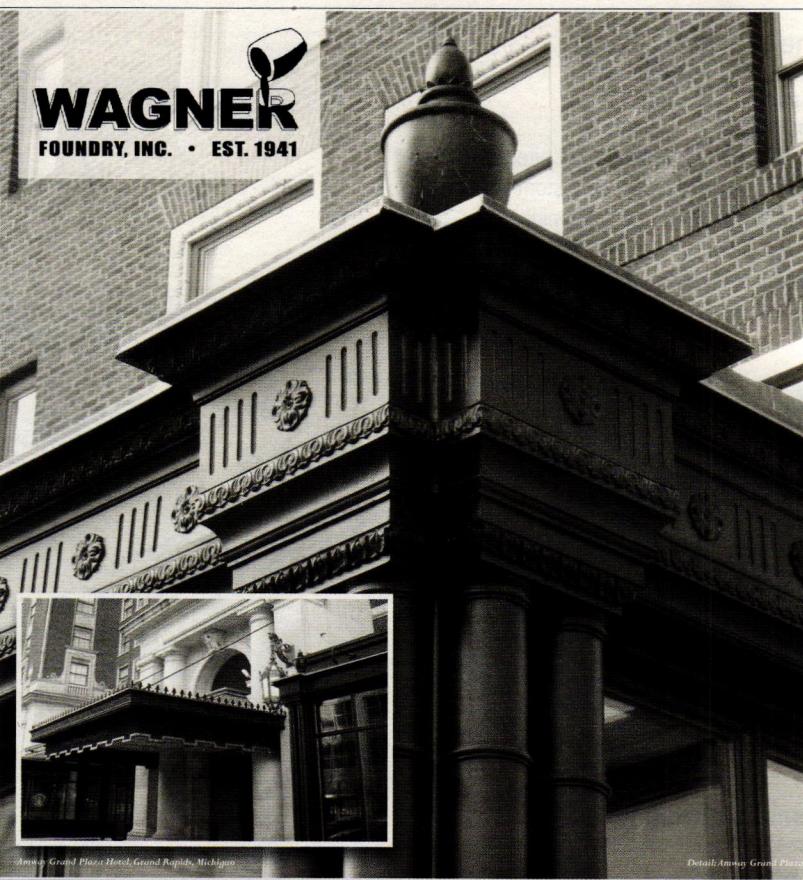
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Storefronts & Facades



Allen Architectural Metals replicated and restored the cast-iron façade and railings for this 140,000-sq.ft. 1909 Beaux-Arts landmark building in New York City.

Allen Architectural Metals, Inc.

800-204-3858; Fax: 256-761-1967
www.allenmetals.com

Talladega, AL 35161

Manufacturer of ornamental metal: casting & metal fabrication; street amenities, signage, lighting, columns, building components, doors, cupolas, finials, cresting, architectural elements, canopies, bollards, railings & grilles; variety of alloys & finishes.



The Belden Brick Co. designed this relief dove carrying an olive branch.

Belden Brick Co., The

330-456-0031; Fax: 330-456-2694
www.beldenbrick.com

Canton, OH 44702

Manufacturer of brick: variety of colors, textures, sizes & stock & custom shapes; color matching; jack arches, water tables, bullnoses, coping caps, pavers, face brick sculpture/murals & more.

Click on No. 1891

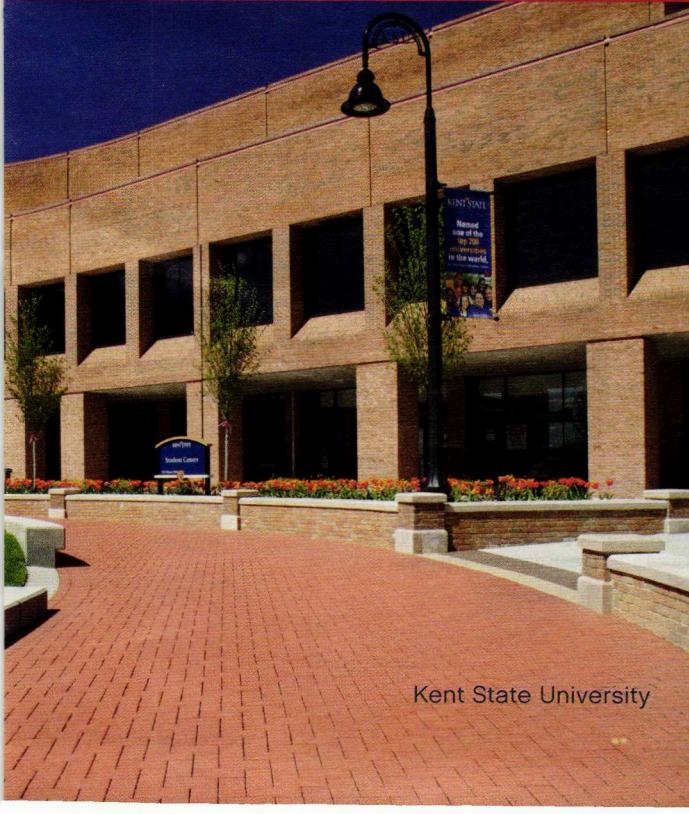


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Salt Lake City, UT 84104

Custom fabricator & installer of architectural cladding systems: columns, capitals, balustrades, commercial building façades & storefronts; natural stone, tile & terra cotta; commercial, institutional & religious buildings.

Leeds Clark Restoration

972-775-3843; Fax: 972-723-8856
www.leedsclark.com

Midlothian, TX 76065

Main Street restoration services: window replacement/repair, storefront renovations, awnings & cornice work, masonry repair & tuck pointing; inspection, condition assessments, pro-forma cost estimates & workshops.



Wagner Foundry cast this aluminum storefront for the Pentland Hotel in Grand Rapids, MI.

Wagner Foundry, Inc.

800-276-1084; 773-276-7907; Fax: 773-276-9656
www.wagnerfoundry.com

Chicago, IL 60622

Custom fabricator of architectural, art & industrial castings: hardware, sculpture, grilles, signage, plaques, storefront elements & cast-metal ornament; aluminum, bronze & brass; sand & lost-wax casting; ecclesiastical work.

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Exterior Lighting



This two-light lantern was manufactured by **Authentic Designs**.

Authentic Designs

800-844-9416; Fax: 802-394-2422
www.authenticdesigns.com

West Rupert, VT 05776

Manufacturer of historical lighting fixtures & specialty metal products: chandeliers, lanterns, sconces & table lamps crafted in brass, copper, terne metal & Vermont maple; Early American & Colonial; CUL/UL listed for wet & damp locations; library binder \$30.

[Click on No. 60](#)

Ball & Ball Lighting

610-363-7330; Fax: 610-363-7639
www.ballandball.com

Exton, PA 19341

Fabricator of historical lighting: chandeliers, sconces, pendants, lanterns & table lamps; Early American & Turn of the Century styles; antique & salvaged originals, new designs, custom work & reproductions; stair handrails; restoration services.

Crenshaw Lighting

540-745-3900; Fax: 540-745-3911
www.crenshawlighting.com

Floyd, VA 24091

Manufacturer of decorative lighting fixtures: period & custom designs; historical restoration & reproduction; lights for worship.

[Click on No. 313](#)

Deep Landing Workshop

877-778-4042; Fax: 410-778-4070
www.deeplandingworkshop.com

Chestertown, MD 21620

Manufacturer of custom lighting fixtures: chandeliers, sconces, pendants & lanterns; new designs, historic reproductions & custom work; handcrafted wood, tin, brass or copper; glass, milk or alabaster shades.

[Click on No. 809](#)



The artisans at **Herwig** handcrafted this traditionally styled exterior lantern.

Herwig Lighting

800-643-9523; Fax: 479-968-6422
www.herwig.com

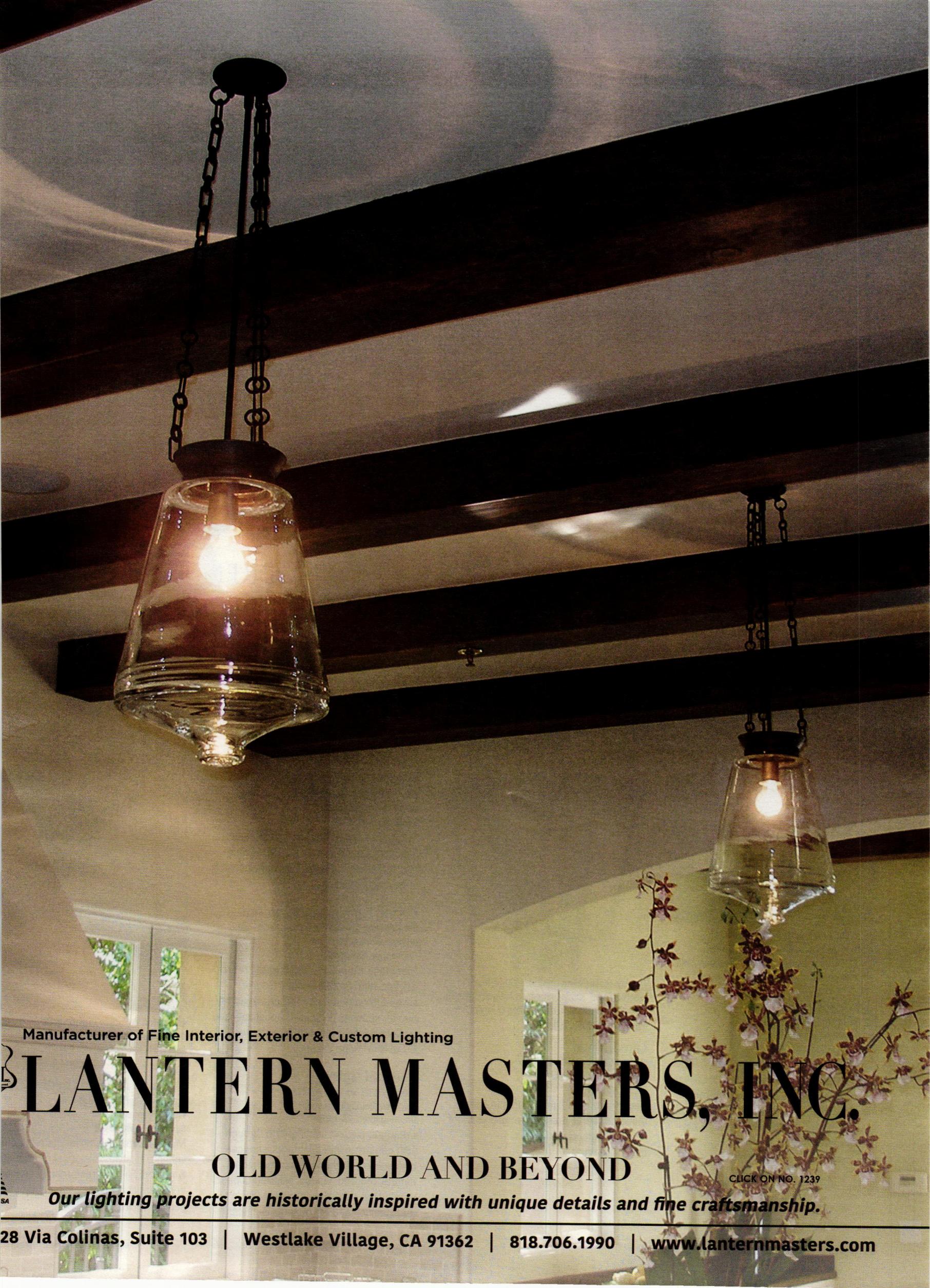
Russellville, AR 72811

Designer & manufacturer of hand-crafted cast metalwork: period-style lanterns, street lighting, posts, custom outdoor lighting, street clocks, bollards, custom plaques, signs & aluminum & bronze; since 1908.

[Click on No. 9130](#)



This exterior globe sconce was created for the Wardman West Condominiums, Washington, DC by **Crenshaw Lighting**; it is made of solid cast bronze finished in a custom dark hand-rubbed patina, with a white opal glass globe.



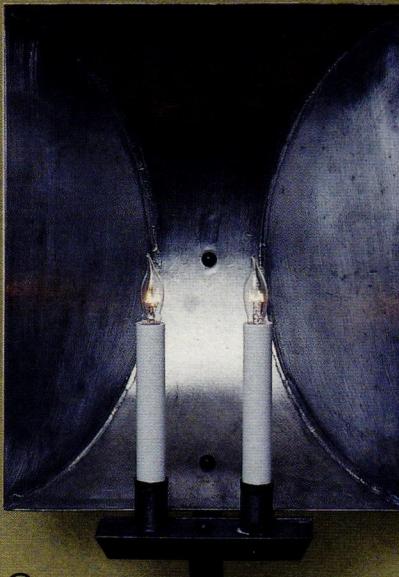
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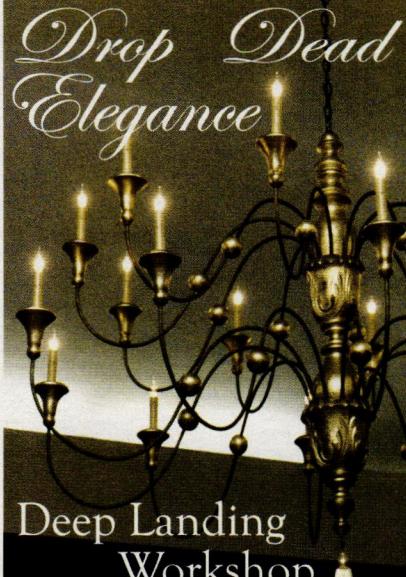
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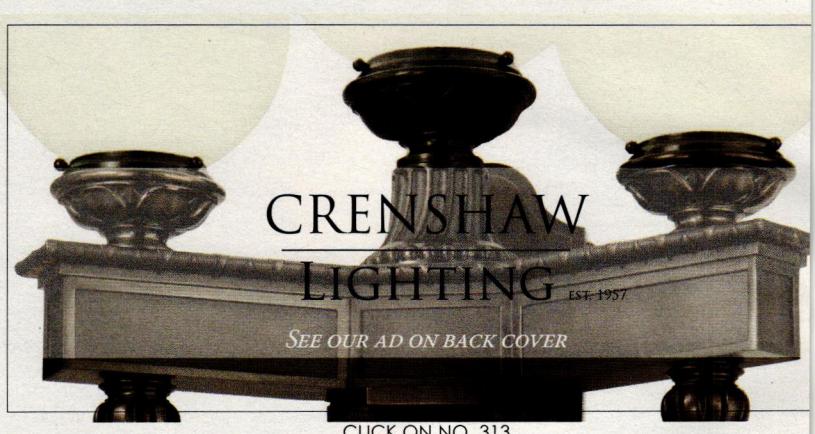
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www.lanternmasters.com
Westlake Village, CA 91362

Custom designer & manufacturer of lighting: interior chandeliers, pendants, ceiling flushes & sconces & exterior lanterns including wall, flush wall, pendant, post & pilaster; many architectural periods; historical reproductions.

Click on No. 1239



The Annapolis Ceiling Light, #LL-630-CE from **Lanternland**, shown here in an Antique Brass finish with Clear Glass, is handcrafted in America from high quality copper or brass.

Lanternland

855-454-5200; Fax: 480-962-1997

www.lanternland.com

Mesa, AZ 85210

Manufacturer of lighting: artisan handmade copper & brass lanterns & outdoor lighting; many period styles.

Click on No. 2076

Manning Lighting, Inc.

920-458-2184; Fax: 920-458-2491

www.manningltg.com

Sheboygan, WI 53082

Supplier of contemporary & traditional lighting: custom church lighting; restoration of historical fixtures for courthouses & institutional buildings.

Period Lighting Fixtures, Inc.

800-828-6990; 413-664-7141; Fax: 413-664-0312

www.periodlighting.com

Clarksburg, MA 01247

Manufacturer of 250+ handcrafted reproduction 18th- & 19th-century fixtures: wood-turned/metal chandeliers, aged-tin/pewter sconces & lanterns; most licensed by Colonial Williamsburg, historic Deerfield & Old Sturbridge Village.

Scofield Lighting

610-518-3999; Fax: 610-518-7264

www.scofieldlighting.com

Downington, PA 19335

Creator of historic lighting: 17th through 19th century inspired lanterns, sconces, ceiling lights & chandeliers; finished in natural, bronzed, leaded, oxidized copper or aged tin; collection is customizable to the specific needs of projects & clients.



St. Louis Antique Lighting Co. supplied this historic exterior light fixture for the University of Chicago.

St. Louis Antique Lighting Co.

314-863-1414; Fax: 314-863-6702

www.slalco.com

Saint Louis, MO 63130

Manufacturer & supplier of architectural lighting: all styles; historical reproductions & custom lighting; restoration services commercial & ecclesiastical projects.

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Roofing & Roofing Specialties



Peacock is one of many copper weather vanes offered by EJM Copper.

EJM Copper, Inc.

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www.ejm copper.com

Melrose, MA 02176

Custom fabricator of copper products: cupolas, dormers, weathervanes, finials, hoods, kitchen hoods, awnings, chimneys & more.

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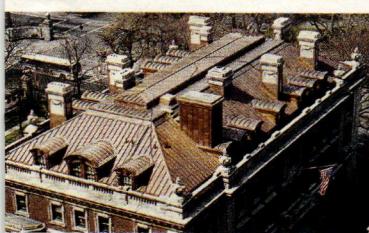
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671-3900; Fax: 516-759-3569

www.nicholsonandgalloway.com

White Plains, NY 10606

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Duplicated the original copper design to complete the restoration of the roof of the Carnegie Mansion in New York City.

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www.nikocontracting.com

Pittsburgh, PA 15213

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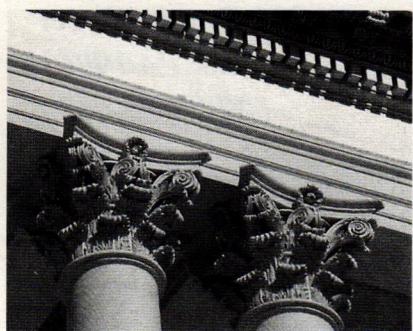
Avian Enterprises, LLC

888-366-0709; Fax: 888-877-4355

aviancontrol.com

Jupiter, FL 33477

Manufacturer and distributor of 'ReJeX-iT' bird repellents that humanely manage and control bird populations. Goose repellent for turf, and TP-40 for fogging warehouses, barns, etc.



Bird Barrier America's barely visible StealthNet, keeps birds from perching on the acanthus leaves of these Corinthian capitals.

Bird Barrier America

800-503-5444; Fax: 310-527-8005

www.birdbarrier.com

Carson, CA 90746

Supplier of comprehensive bird-control products: spikes, coils, netting, electrified tracks & tensioned wires; low-visibility solutions for sensitive areas; 30+ years experience in specialty roofing.



Bird-B-Gone's Mist is an advanced fogging system that releases a grape-scented mist into the air to deter pest birds from large open spaces.

Bird-B-Gone

800-392-6915; Fax: 949-472-3116

www.birdbgone.com

Mission Viejo, CA 92692

Manufacturer of humane, effective bird control products: professional-grade bird spikes, bird netting, electric bird track, visual, chemical & audible systems; stainless steel & polycarbonate spikes; Bird Net 2000, Bird Jolt Flat Track & Bird Shock Track; extensive base of authorized installers who are available for consultation & installation.



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Bird-X, Inc.

800-662-5021; Fax: 312-226-2480

www.bird-x.com

Chicago, IL 60612

Manufacturer of bird & pest control products: SPIKES Needle Strips, sticky gels, nets, ultrasonic & visual devices; for landmark status, museums, industrial, commercial & residential properties.

[Click on No. 3230](#)

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www.birdmaster.com

Billerica, MA 01821

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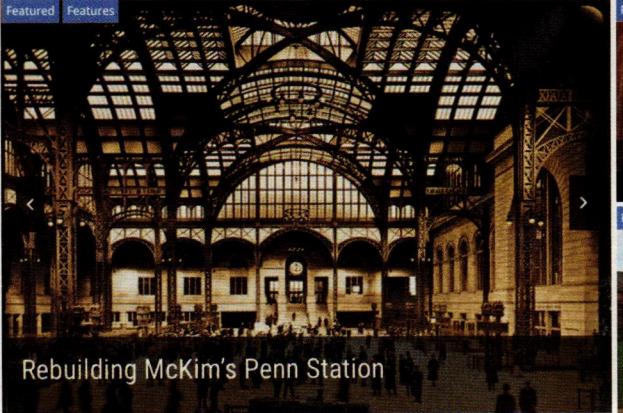
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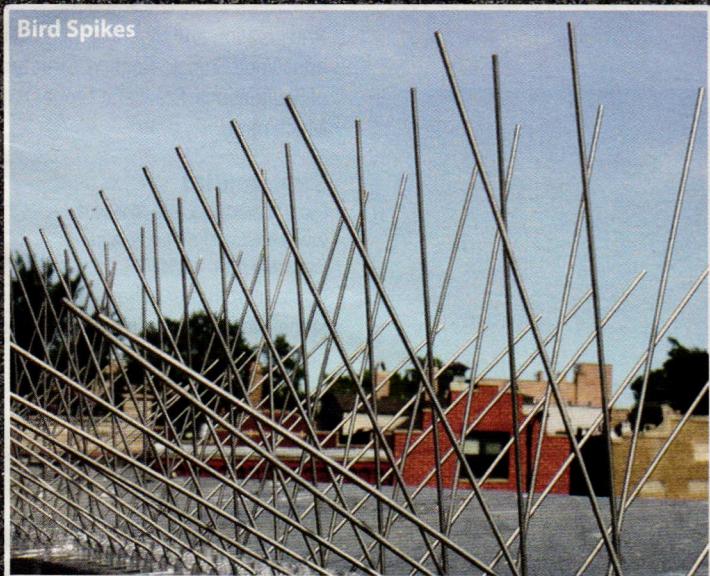
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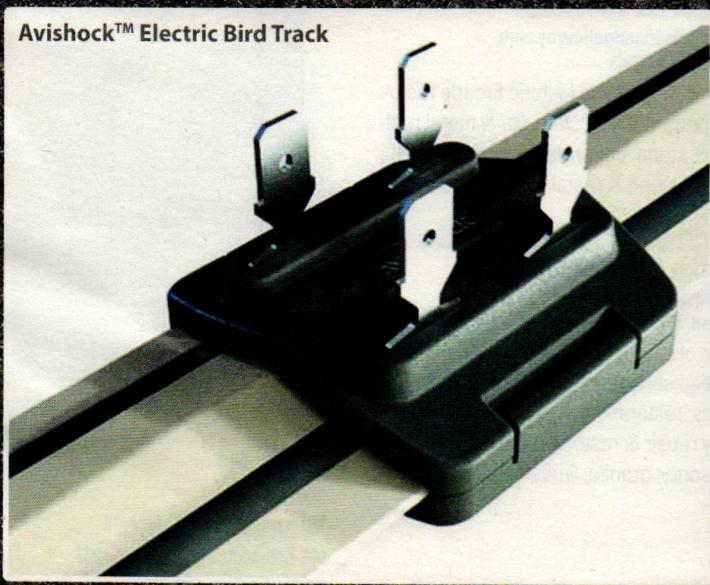
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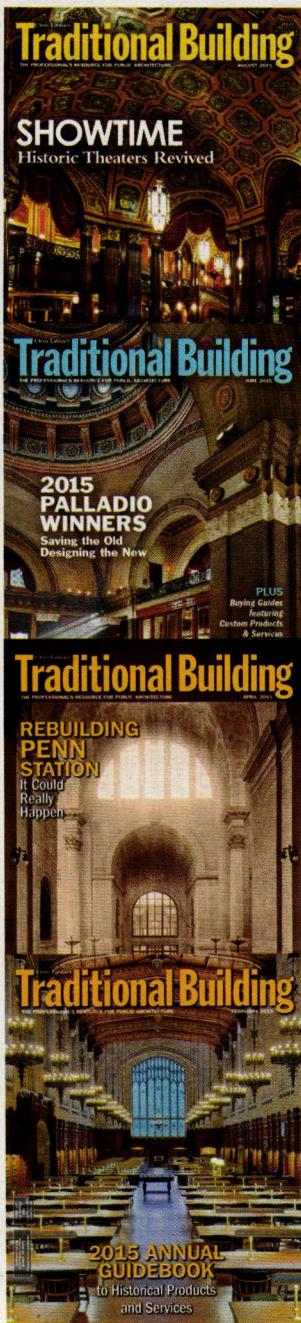
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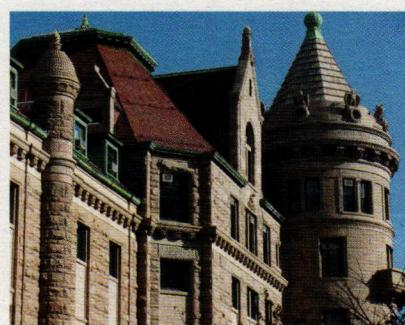
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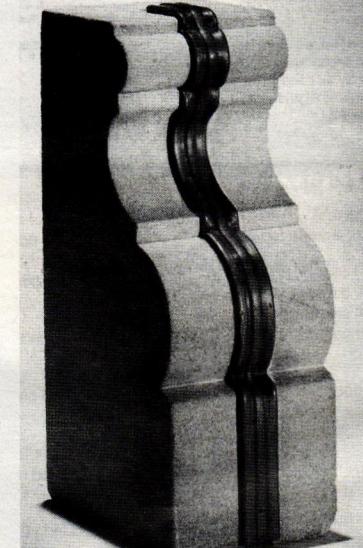
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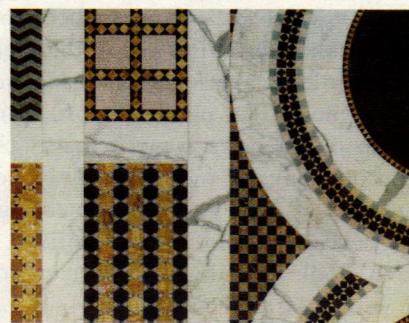
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Reviewed by Gordon Bock

Garden Design

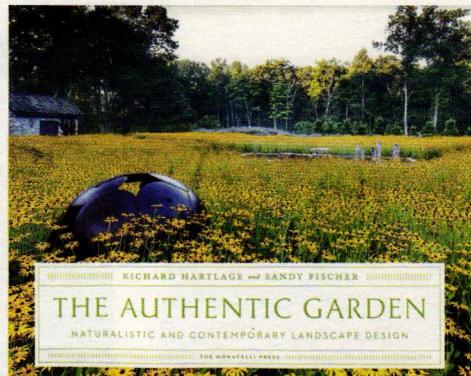
Two recent books consider the growth of gardens from highly different perspectives — one macro and the other micro.

Commercial artists say sometimes the only thing better than a good new design is a good old design and, as I learned from *The Authentic Garden: Naturalistic and Contemporary Landscape Design*, the same is true with plants. When authors Richard Hartlage and Sandy Fischer survey today's cutting-edge garden design scene, they find not only enthusiastic embrace of environmentally durable plants and native species — think grasses and meadows — but also a rebounding of the naturalistic style and innovations like graphic planting seeded decades, even centuries ago.

While the point of this book is what's happening in garden design now, not what was, the authors' snippets of garden history add perspective to the assorted current schools of thought nicely illustrated in each chapter. Hartlage and Fischer are the principals of Land Morphology in Seattle, and they don't hide their affection for garden design of the early 20th-century Arts & Crafts era. Of course, they revere Brits William Robinson and Gertrude Jekyll, who broke new ground with informal, painterly compositions of plants in the naturalistic style, but there's also a nod to Americans Beatrix Farrand and Ellen Biddle Shipman as well as subsequent modernist designers Dan Kiley, James Rose, and Garrett Eckbo. Important recent foreign influences they admire are German nurseryman Karl Foerster (1874–1970), Dutch-born Ms. Mien Ruys (1909–1999) and Roberto Burle Marx (1909–1994), working in South America.

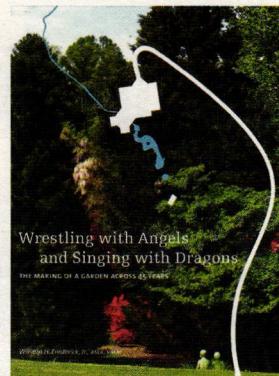
Turns out, while many concepts cultivated by pioneers of modern landscape design are re-emerging, it's not in the same old turfs. Edenic Arts & Crafts gardens all but died out after World War I when large estates and staffs became too costly to maintain. Surprisingly, the bloom is also off the once-avid gardening of post-World War II suburbia. Baby boomers are now retiring and downsizing, and the average garden is shrinking along with yard space and free time. In their place, though, the authors see a blossoming of estate gardens among the new class of wealthy builders, and a renaissance in new public park types, like the linear High Line in Manhattan, for the influx of urban dwellers.

The authors explore the diverse trends taking root in these spaces taking them chapter by chapter. In "Plants as Architecture", for instance, we see how hedges and vivid geometrical topiaries come into play as "architectural building blocks as well as purely decorative sculptures." Developed in the 1950s as a natural complement to modernist architecture, "Graphic Planting Design" (also called the "block style") employs plants in large blocks of uniform species and color reminiscent of a Cubist print that have



The Authentic Garden: Naturalistic and Contemporary Landscape Design

by Richard Hartlage and Sandy Fischer;
The Monacelli Press 2015; 224 pages;
ISBN 978-1-580-93426-8; \$50.



Wrestling With Angels and Singing With Dragons: The Making of a Garden Across 45 Years

by William H. Frederick, Jr.
Published by the author/
Cedar Tree Books 2015,
556 pages;
ISBN 978-0-692-32853-8;
\$79.

grown immensely popular in recent decades.

The Authentic Garden is neither a manifesto nor a manual but, as the authors promise, a look the breadth of contemporary talented garden makers and landscape architects. Richly illustrated with copious color photos that, in many cases, carry the chapter in lieu of extensive copy, it makes clear that today's designers are using plants in ways both fresh and long-favored to enhance "intellectual content, green or ecological strategies, immersive experiences, and most of all emotion".

A book of a different species, so to speak, and a garden go with it, is *Wrestling With Angels and Singing With Dragons*. Not only is the subject a single project — Ashland Hollow, the author's 17-acre garden and home near Wilmington, DE — but one that stretches over 45 years to become what *The Washington Post* has called, "One of the most admired private gardens on the East Coast."

Ashland Hollow began in 1964 when William Frederick and his wife Nancy, who were already operating a nursery and garden design business, acquired a former farm for a bigger home and their ultimate garden. If many of the same accomplished designers mentioned in *The Authentic Garden* pop up here, it should come as no surprise. Recently, I had the pleasure of meeting the Fredericks during an event at The Cultural Landscape Foundation in Washington, D.C where it was clear they have either worked for, been inspired by, or mentored just about everybody. For instance, one of their research trips for Ashland Hollow was to Brazil in 1964 to seek counsel from Roberto Burle Marx, who ultimately became a close friend. Henry Francis du Pont, the creator of Winterthur gardens and estate, was a nearby neighbor and model.

Frederick is not only a landscape architect and preservationist but also the author of the classic *One Hundred Great Garden Plants*, and though *Wrestling With Angels* reads like a private journal, in reality it's a peek behind the scenes at a professional crafting a masterwork. The book follows the chronology of a garden designed block-by-block to harmonize with the existing landscape features, and as a series of "outdoor rooms" with something interesting going on in every season.

Ashland Hollow, we learn is a strolling garden and along the way Frederick describes not only what he did, but why and how, with many plant lists and notes on color, as well as diagrams of hardscape features like dams and paths. Amply illustrated with color photos and drawings, these personal insights can also apply to many historical landscapes, as in the oft-repeated Frederick advice, "The greatest way to destroy a good garden is to come home with a plant in hand and have no idea where to put it."

Reviewed by Peter H. Miller

Portraits of Places

City Living: Apartment Houses
by Robert A.M. Stern Architects

By Robert A.M. Stern, Paul L. Whalen; Daniel Lobitz
and Michael D. Jones

The Monacelli Press, 2015, hard cover, 350 pages; \$75,
ISBN: 9781580934350

It's hard to talk about this book without discussing the architecture it displays. In company catalogue fashion, this monograph features a wide array of Robert A.M. Stern Architect's work, geographically diverse but contextual in every country, every neighborhood. What is consistent, no matter where, is the research that goes into the work; architectural precedent is nicely explained for each project in every chapter.

City Living is an apartment building compendium, from high rise to low rise, from Lima to Atlanta; Chicago to Chongqing. This is Stern's eighth opus; it speaks to the volume of the firm's work, and also to the quality. It may be vanity publishing, but if you design or admire apartment buildings, you should read this book. If Stern can find inspiration in Rosario Candela's work, you can find inspiration in Stern's.

Each apartment project is illustrated with four color photographs, both interior and exterior, and floor plans. Black-and-white photographs are used to show historic buildings which inform the new buildings, often nearby. Many of the buildings featured are in New York City. They take their cues from iconic buildings of the 1920s and 1930s, especially 15 Central Park West. This new, Indiana Limestone edifice, a Stern signature building, was designed for developers Arthur and William Zeckendorf, who thankfully, eschew glass curtain wall.

While most of the apartment buildings featured are new, my favorite project, on pages 216-217, is the adaptive use of an existing 1927 Salvation Army gem overlooking Gramercy Park in New York.

No. 18 Gramercy Park was originally designed by Murgatroyd & Ogden as a 17-story dormitory for single women. "An E-shaped floor plan presented a puzzle: how to open up what had been a warren of one room apartments to create full floor residences," the book explains. The puzzle was solved within the existing footprint with large living rooms occupying the top of the "E" and generous bedroom suites in the two remaining bars of the "E." The living room has a row of windows overlooking Gramercy Park. This is one of the most coveted views (and locations) in Manhattan!

The red brick Adam style facades and two-story limestone pillars were restored. The windows were another challenge. "The trick was to come up with a strategy for enlarging windows that would not compromise the historic appearance of the building," Paul Whalen and Michael Jones tell us. Their approach was to widen the six-over-six windows in a way that approximated their original proportions, widening them by four inches – half a brick – on each side and lowering the sills by several rows of brick. "We found this made an enormous difference to the quality of light



Partners Paul L. Whalen and Michael D. Jones repurposed 18 Gramercy Park in New York City, formerly a Salvation Army dormitory for women, into luxury apartments.

and views while preserving the simple rhythm of the building's original fenestration," exclaim the architect authors.

The renovated lobby is graced in white oak paneling of Colonial Revival precedent but with a "dash of Art Deco glamour" added by the use of nickel trim around the panels and a mirror backed cast glass fireplace surround.

There is a 30-page section in the front of the book titled: "A Conversation with Paul Goldberger; Robert A.M. Stern; Paul Whalen; Daniel Lobitz and Michael D. Jones." These are the authors, and the practitioners of the work featured in subsequent pages. Once you get over the self-congratulatory tone of these interviews, there are golden nuggets of how an architect should approach a new commission. Analyzing the precedent, context, history and the community helps the architect respond with the right solution.

For example, Stern, the Ralph Lauren of architecture, boasts, "We bring to our interiors a level of luxury that very few architects in New York can bring, in part because we've done so many houses for clients who appreciate fine materials and superior craftsmanship." But then Paul Whalen, RAMSA partner and co-author explains, "Yes, the kind of buildings we do and the kind of place-making we do, go together. They are both about creating communities with a strong public realm. They are meant to engender civic pride."

From New York to China, *City Living, Apartment Houses* by Robert A.M. Stern Architects displays superlative city architecture of its time and of its place.

Peter H. Miller, Hon AIA, is president of the Home Group Division of Active Interest Media.

Time on Our Side: Toward A Critical Tradition of Classicism

The talented architect John Simpson recently gave a presentation in New York titled “The Timeless Language of Classicism.” To many of Simpson’s classicist colleagues, the title likely seems natural and unremarkable. But the familiarity of the word “timeless” in today’s classicist criticism masks its problems. In its weak form, “timeless” simply means something like “long-lasting.” In its strong form, which pervades current classicist rhetoric, it means that which truly transcends time. Unfortunately, this strong form impedes deeper considerations of time and history in relation to classicism. While we rightly reject the dogma that “architecture must be of our time,” classicists seem intent on substituting our own shibboleth, the doctrine of the “timeless classical.”

Contemporary classicism needs a theory able to recognize the complexities of concepts of time and history in the multifaceted ways that historians and others understand them today. The efforts at comprehensive classicist theories – Krier, Porphyrios and Westfall come first to mind – have been formative. Although brimming with wit and biting polemic, this work is premised on the wholesale rejection of the current intellectual culture, going so far at times as to see it as the pit of nihilism. This is a blinkered view of today’s intellectual ferment, fatal to the prospects of contemporary classicism.

Demetri Porphyrios’ well-known views are representative. He asserts that “Modernism” encourages a radical permissiveness necessarily opposed to classical restraint and decorum. He claims that modern thought – all of it, apparently – teaches “that history nurtures no moral paradigms; it simply points to a value-free relativism.... It follows ... that since there can be no enduring values, anything goes.” By contrast, the classical “is certainly the enduring and timeless.”

This lumping together of all modern thought and culture into a monolithic Modernism assumes that history’s lessons are transparent. The “timeless classical” purports to show that modern intellectual culture has betrayed the eternal truths vouchsafed by a unitary Western Tradition. In this, it follows too willingly the views of certain conservative philosophers such as Alasdair MacIntyre, Leo Strauss and Roger Scruton.

The “timeless classical” leads to bad history and inculcates a defensive unwillingness to acknowledge the constructive value in contemporary thought. It ignores, for instance, Michel Foucault’s acute diagnosis of the ways that individuals in capitalist modernity are coerced to conspire in their own oppression. It fails to recognize Martha Nussbaum’s retrieval of ancient and modern varieties of relativism and the ways they might support robust conceptions of human flourishing. It disregards Michel de Certeau’s insights into how creative resistance to productive and consumptive imperatives can be forged out of the routines of everyday life. And it too easily disdains the work of “postmodern” critics who have thought deeply about how to sustain civic life against the degrading aspects of modernity.

Dismissing all of this thought leaves classicist criticism unable to understand the ways power works in the modern world. Classicism then becomes merely a pleasing mask over the mechanisms of neo-liberal compulsion and hyperindividualism. Without a strong sense of

architecture’s historicity, we have no way to talk about how circumstances shape the realm of possibility. We are unable to move beyond the by now deep understanding of the figural languages of classicism to also address the material and social factors that encourage or inhibit classical building. The “timeless classical” denies classicists a rich, diverse, and vital corpus of ideas worth bringing into the arsenal.

By seceding from the contemporary intellectual culture and by justifying classicism as that which lies beyond time, the “timeless classical” can only propose a form of return to or restoration of past views. It is incapable of acknowledging that some aspects of modernism share the putative aim of classicism: to support human flourishing. The “classical city” must be a new creation because the old city, like the present and future city, was and is a product of imagination, desire and power, and the particular combination of relations which made it cannot be restored. Restoration and return may be merely conventional in everyday usage, but in our more reflective criticism they suggest a genuinely revanchist program that should be opposed.

Myths of timelessness and return are related also to the claim that classicism constitutes a continuous tradition from antiquity to the present. This has the virtue of giving current practice a genealogy, helping architects rival the best work of the past. But assertions of absolute continuity are not sustained by the historical record. Each time it appeared, classicism was brought about by a conscious effort to make it serve the present. To paraphrase Michel-Rolph Trouillot in *Silencing the Past*, classicism as a historical reality reveals itself only through the production of specific narratives. There is no past that can be uncomplicatedly retrieved; each generation seeks out the classical relative to what it makes of the past. The formal elements of classicism may exist beyond time-bound limits, but the ways in which architects use those forms occur within history. We must guard against conflating the historically specific traditions of classicism and the transhistorical forms that weave in and out of the fabric of classicism’s temporality.

Looking to the past should be about finding new possibilities for the present and future: something like Ralph Waldo Emerson’s hope for an “original relation to the universe.” By discarding the “timeless classical” and by connecting with vital currents in contemporary thought, classicist theory might discover unheralded resources within its plentiful, historical variety to help it challenge the vapid exercises in egotism that characterize today’s status quo avant-gardism. Re-engaging the possibility of an architectural lingua franca means embracing the timeliness of the classical in light of the challenges and opportunities afforded in contemporary thought. The “timeless classical” obscures our understanding of classicism itself as the timely, critical tradition in contemporary architecture.

Paul A. Ranogajec is an independent art and architectural historian. He holds a Ph.D. from the City University of New York and learned classical architectural design at the University of Notre Dame.



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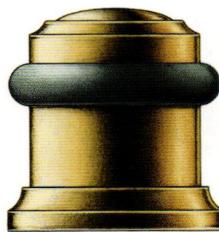
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